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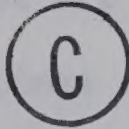
A DESCRIPTION OF ART PRODUCTION COURSES

AND PROGRAMS IN ALBERTA

1970-1971

by

DIANA J. GRAEFE



A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

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FACULTY OF GRADUATE STUDIES AND RESEARCH

Problem

The purpose of this study is to bring to the attention of teachers and administrators involved in art education:

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "A Description of Art Production Courses and Programs in Alberta 1970-1971" submitted by Diana J. Graefe in partial fulfilment of the requirements for the degree of Master of Education.

Procedures

ABSTRACT

Problem

The purpose of this study is to bring to the attention of teachers and administrators involved in art education:

- I. A description of the courses and programs of study which were available to children, adolescents and adults in Alberta for acquiring an education in the production of art in the academic year of 1970-1971; and,
- II. A description of the operation of art education agencies in Alberta during the academic year of 1970-1971.

Procedures

For the review of the literature the investigator chose current writings reflecting the concerns of social scientists and educators from which to contrast the findings of this study. To obtain information required for the study, a questionnaire was designed. The identification of art education agencies used in the study was determined by referring to the listings of the Cultural Development Branch of the Department of Culture, Youth and Recreation; the Directory of the Alberta Association for Continuing Education (1971); and the Department of Education Senior High School Handbook (1970-1971); and, brochures printed by the Department of Extension of the University of Alberta (1970).

The findings of the study are based on a return of eighty-five of the one hundred twenty-two or, 69.7% of the agencies which completed the questionnaire. The data for all questions in the questionnaire was presented in tabular form with an accompanying description. Responses for each question were described and reported in raw score and percentage form.

The information compiled in the study was received from a wide variety of art education agencies which offered courses in art production to residents of Alberta. In viewing the contributions of individual agencies to the development of art education in the Province, the investigator wishes to acknowledge the commendable services extended by the Arts and Crafts Division of the Cultural Development Branch.

Findings

The majority of art education agencies in the study were recreational in nature and did not maintain educational entrance requirements or offer a program of study in art education for certification. As well, the majority of agencies enrolled 50 or fewer students and employed two or fewer art instructors during the academic year of 1970-1971. The student-teacher ratio was in most instances 20 or fewer students per teacher. The majority of instructors were not trained as teachers or professional artists, however, the study revealed that there was an awareness of the need for communication among art instructors and administrators and with the general public. Although most of the instructors were paid a wage rather than a salary, 35% of the agencies indicated that instructors provided their services on a volunteer basis.

The study indicated that generally fees for art courses were reasonable and that there were lengthy time allotments made for art lessons. Ranked in order of importance, introductory courses in painting, ceramics, drawing and weaving were most frequently conducted for children, adolescents and adults at the informal level. Advanced courses in these areas, however, were less frequently provided. In the majority of cases, courses in art production for informal adult education were more often offered than courses for children and adolescents.

Universities and colleges provided courses in art production for post secondary formal education. The universities in particular presented advanced courses more frequently than introductory courses in the production of art.

Recommendations

The investigator recommends the organization of a provincial coordinating board to provide leadership and guidance for all art education agencies in the Province. Initially a committee would have to determine the goals and functions of the board from the point of view of both the professional art educator and the art education agencies it would serve.

A provincial coordinating board could encourage community involvement in the visual arts and communication among art education agencies. Some responsibilities it might assume in this regard are the annual compilation of a detailed listing of all art education agencies in the Province, and, the creation of a monthly newsletter featuring the activities of artists, craftsmen and art education associations. Participation on the part of business and industry, and the media might be sought to sponsor study grants, exhibitions and competitions and to ensure publicity for them.

If a provincial coordinating board were to be established for the purpose of providing leadership and guidance for art education agencies in the Province, much work on the part of many agencies, institutions and concerned persons must be undertaken.

ACKNOWLEDGMENTS

Many persons rendered valuable advice and assistance in the preparation of this study. The writer is indebted to the personnel of the many art education agencies who provided the information necessary for this study.

Special acknowledgment is gratefully made to Professor Mary Grayson who, as advisor, offered unlimited encouragement and guidance throughout the development of the study. The writer also wishes to express her appreciation to Dr. Bernard Schwartz and Professor Roger Silvester, both of whom were members of the Thesis Committee.

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CHAPTER I

THE PROBLEM

INTRODUCTION

Recent trends in educational thought indicate a concern for implementing 'humanistic ideals' in education. This development represents a rejection by educators of the value of the concept 'mass society' and a re-focusing on the individual as a unique and valuable entity (Anderson, 1971). The significance of this change in educational thought relates directly to societal problems, some of which are: wars which negate the worth of the individual; the presence of poverty in a climate of affluence; the discrepancy of social mores between generations; the bureaucratic structure of an inaccessible government; the increasing rise of technology; the centralization of indomitable corporations; and, ecological ruin. These are the problems which have affected an individual's sense of potency - he becomes resigned to the fact that he cannot influence or effect change, or exert power. The rapidity of these social changes has consequently produced feelings of alienation of the individual, who is unable to reconcile the values of society with his own personal values (Heussenstamm, 1971; Reich, 1970; Toffler, 1970).

Educators and social critics propose that the human significance and worth of the individual must be recognized. While learning to cope with a transient and changing environment, the individual must come to perceive himself as a meaningful being in order to give purpose to his existence. The values of humanism, when incorporated into those of education, emphasize the worth of the individual. Hancock (1971) states:

Humanistic education is concerned with man's reaction to and

relationship with himself, his society, his Deity, his moral and ethical principles, his natural environment and his technology . . . Humanistic educational objectives identify and expand a learner's capabilities, attitudes and achievements within his potential to use, adapt to, and change his natural, technological and social environments (p. 6).

Art, as one discipline in the humanities, is a means by which a person may explore himself and his feelings, and develop a positive self-identity (Cassidy, 1971). It is not only in the process of contemplating a master art work, but also in the process of creating an art work that the individual has " . . . the opportunity to address his own development and deal directly with his own nature (Heussenstamm, 1971, p. 17)." As well, all areas of the fine arts - music, drama, dance and literature, offer a similar means of exploring and developing the self (Anderson, 1971). Thus, as the individual develops his 'self' he achieves an 'openness to experience' (Rogers, 1961). Openness to experience " . . . means that his (the individual's) beliefs are not rigid, that he can tolerate ambiguity (p. 115)."

Fromm (1956) suggests that a humanistic education through personal involvement in art provides a means of realizing the intrinsic value of one's self in relation to the world at large. The idea of involvement or 'doing' is perhaps contrary to the kind of passive participation currently encouraged by entertainment and media devices. As more and more persons are subjected to intense visual and auditory stimuli by the media, their senses are often flooded by a stream of mediocrity (Reich, 1970).

The development and self-fulfillment of an individual may in part be achieved through activities in the making or production of art (Fromm, 1956; Heussenstamm, 1971). If we are to subscribe to the theory that experiences in the production of art are important in attaining the self-actualization of an individual, then, we must be prepared to offer support

and guidance to the existing art agencies which provide art education to the public. Conferences, seminars and publications sponsored by large art education organizations such as the National Art Education Association and the Canadian Society for Education Through Art have attempted to guide the direction of art education. One issue of great concern was discussed by members of the Conference on Curriculum and Instruction Development in Art Education (Baumgarner, 1966). In reference to the teaching of art in formal institutions, it was stated that specific information about the objectives and organization of art curricula must be shared among art educators.

If art educators openly share information about their curricula including their ideas and philosophies, a more humanistically-oriented education in art might be realized. William Stewart (1971) submits that humanism provides an opportunity for cooperation between art education agencies:

Humanism suggests new strategies to enrich the dimensions of art education. One is an increase of cooperative ventures by universities, state departments, and school districts. These cooperative models could develop richer concepts of the discipline and a greater potential for inquiry into common concerns and problems (p. 21).

The issue of cooperative liaison among art agencies has been a concern of art educators for some time. Conant (1965) and Baumgarner (1966) suggested that formal institutions might develop liaisons with informal associations so that they would take a vital interest in evaluating and improving art curricula.

A similar concern for cooperation among agencies was illustrated in a study of all fine arts agencies in Florida (Burris-Meyer, 1966). The study investigated the possible coordination of the fine arts at the academic and community levels. Results of the study indicated a need

" . . . for a university-sponsored organization to supply leadership, maintain standards and provide a facility for advanced study (p. i)."

In Alberta, programs of study and courses in the production of art are offered by formal institutions such as schools, colleges and universities, as well as informally-structured organizations, associations, clubs and recreation boards for all ages and/or educational levels. Joint curriculum development and planning to meet the mutual needs and concerns of public school administrators and heads of colleges and universities is possible if desired. As well, there is a possibility that these formal institutions might offer assistance and guidance to informal organizations providing activities in the production of art.

SPECIFIC STATEMENT OF THE PROBLEM

The purpose of this study is to bring to the attention of teachers and administrators involved in art education:

- I. A description of the courses and programs of study which were available to children, adolescents and adults in Alberta for acquiring an education in the production of art in the academic year of 1970-1971; and,
- II. A description of the operation of art education agencies in Alberta during the academic year of 1970-1971 in terms of:
 1. The purpose, and the provision of a written constitution and body of objectives at art education agencies.
 2. The educational entrance requirements of art education agencies.
 3. The certification offered by art education agencies.
 4. The courses in the production of art offered by art education agencies for children, adolescents and adults.
 5. The number of lessons in art courses and the length of time devoted to an art lesson.
 6. The enrollment at art education agencies.

7. The physical facilities of art education agencies.
8. The qualifications and salaries of art instructors employed by art education agencies.
9. The cost of membership, fees or tuition at art education agencies.
10. The communication policies of art education agencies in terms of:
 - (a) those liaisons agencies had with art education personnel and organizations for the purpose of sharing ideas and developing art curricula; and
 - (b) the means art education agencies used to communicate with the public.

DEFINITION OF TERMS

1. Architecture - The art of designing structures, their interiors and surroundings, for habitation and institutional needs.
2. Art - Visual communication as found in the forms of fine art, graphic art, crafts, industrial design, visual design, and architecture (Designcourse, 1969).
3. Art Course - A specified number of art lessons in one of the areas of art production.
4. Art Education - For the purpose of this study art education will be defined as experiences in the production of art which purport to provide recreational and/or intellectual development.
5. Art Education Agency - An organization, association or institution offering courses or programs of study in the production of art.
6. Art Instructor - A person employed to teach lessons in the production of art to the enrolled students.
7. Art Lesson - An allotted period of time during which a person receives instruction in the production of art.
8. Art Production (The Production of Art) - The 'making' of art products by an individual in any one of the fields of fine art, graphic art, crafts, industrial design, visual design and architecture.
9. Art Program - A sequentially-planned art curriculum which includes a series of courses in the production of art.
10. Certification - Documentation testifying that an individual has satisfactorily completed an art program at an art education agency.

11. City Recreation Board Group - Those recreation boards questionnaired which are located in cities of Alberta, and which provide courses in the production of art.
12. Community Art Class Group 1 - Those associations questionnaired which are organized on behalf of the Department of Extension of the University of Alberta, to provide a program of study in art leading to certification.
13. Community Art Class Group 2 - Those associations questionnaired which are independently organized in communities to provide courses in recreational art.
14. Community Craft Centre Group - Those clubs questionnaired which are independently organized in communities to provide courses in one or more crafts.
15. Crafts - Those art products which primarily serve a functional or decorative purpose. For this study crafts will be confined to ceramics, jewelry, weaving, textiles, and enameling.
16. Edmonton: The Urban, Informal Art-Craft Group - Those agencies questionnaired in the City of Edmonton which typify the extra advantages an urban centre might have in the provision of courses in art.
17. Fine Art - Those traditionally recognized forms of drawing, painting, and sculpture which have a pure aesthetic rather than functional or decorative value.
18. Graphic Art - A reference to all forms of drawing, engraving, typography and the printmaking processes employed in reproduction. Photography and cinema will also be included in this definition.
19. Formal Art Education - Those courses or programs of study provided by agencies or groups of agencies which maintained any educational entrance requirements.
20. Humanism - A system of thought which " . . . is concerned with man's reaction to and relationship with himself, his society, his Deity, his moral and ethical principles, his natural environment and his technology (Hancock, 1971, p. 6)."
21. Humanistically-Oriented Art Program - An art program which is comprised of the study of art in society and the study of production in art in which the student " . . . continue(s) to actively participate in the arts (Stewart, 1972, p. 2)."
22. Industrial Design - The composition or arrangement of elements and materials employed in product design, packaging design and corporate identity design.
23. Informal Art Education - Those courses or programs of study provided by agencies or groups of agencies which did not maintain educational entrance requirements.

24. Junior College Group - Those junior colleges questionnaired which offer a limited number of art courses at the university level for credit.
25. Physical Facilities - The place where lessons in the production of art are conducted.
26. University Art-College Group - Those post-secondary institutions questionnaired which offer programs of study in art.
27. Visual Communication - The sensory and intellectual process whereby a dynamic art form or image expresses an idea or feeling to the observer.
28. Visual Design - The composition or arrangement employed in the production of visual materials in the areas of typography, advertising design, design for mass media, graphic design and exhibition design.
29. YMCA - YWCA Group - Those Young Men's Christian Associations and Young Women's Christian Associations in the Province which were questionnaired for the purpose of identifying art education agencies.

RATIONALE FOR THE STUDY

"Art as Humanism" was the theme for the 11th Biennial Conference of the National Art Education Association in 1971. Apprehensive of the results of recent developments in technology, urbanization, corporate control, and mass media, all of which have contributed to the diminishing importance of the individual man in relation to the whole of society, educators and social scientists have endorsed studies in the humanities (Anderson, 1971; Feldman, 1970; Mumford, 1946).

An emphasis on the arts and humanities in education might serve to balance the increasing incidence of social alienation in individuals who live in an overpowering technological society (Toffler, 1970). Anderson (1971) quotes a position paper entitled Humanities and Arts in Elementary Education from the New York State Board of Regents:

We believe that a special opportunity exists in the humanities and the arts to provide the leadership needed for a true educational renaissance in our school system. We believe especially that literature, drama, music, the dance and the visual arts can help young people to relate to one another, and to the universe, with a new sense of excitement, concern, and reverence (p. 10).

Social Futures: Alberta 1970-2005 (Dyck, 1970) predicts that in

the next three decades, with an increasing amount of leisure time, there will be a correspondingly increased value placed on actual participation in activities. These two factors, leisure time and the value of participation, will contribute to the quality of aesthetic values. Aesthetic values will be further developed through the provision of aesthetic appreciation programs in the schools. The study expands this idea, stating:

If aesthetic appreciation is expressed in participative ways, many of the constraints on aesthetic enjoyment will have been removed for many more people (p. 155).

The Position Statement of the National Art Education Association (1967) decreed that there were professional imperatives in implementing the objectives of an art program which must be continuously reassessed: " . . . the content of the curriculum, qualifications of personnel, and instructional arrangements and facilities (p. 2)."

For Alberta there was no comprehensive listing of existing art education agencies describing programs of study and courses, including objectives and curriculum content, in art education. The researcher perceived that such pertinent information would support art educators who desired to mutually plan and develop curricula. A provision could then be made for flexible horizontal and vertical articulation in art studies between various types of agencies. In terms of horizontal articulation, the child could benefit from the flexible integration of art experiences at different agencies. In this way the child would have art experiences in the school classroom which would be related to those offered at other agencies such as the local art gallery or recreation board.

Likewise, planning which facilitates vertical articulation should reflect organized development of art skills and understandings such that education in art production is a continuous process of learning. The New

York University Art Seminar (Conant, 1965) emphasized the problem of a total curriculum, recommending:

. . . the development of a comprehensive and graduated (though not rigid or stereotyped) program of art education extending from the nursery school through graduate study and adult education, in which, related sequences of art expression and study experiences would build effectively upon one another (p. 214).

Informal adult education must also be considered in the formation of a relationship between curricula of all art education agencies (Baumgarner, 1966).

Due to the fact that teachers implement the objectives of an art program, concern has been expressed for the level of teacher qualifications in art. Harold Schultz, as a member of the Commission on Art Education (Hausman, 1965) stated: "There is a growing need for special art teachers with college degrees in the field who devote full time to teaching art (p. 107)." The most recent research describing the status of art teacher qualifications in Alberta at the elementary (Ford, 1965) and secondary (Cassidy, 1967) school levels indicates that teachers have taken few art courses during their professional training. A.E. Kunst (1971), Provincial Fine Arts Consultant, states " . . . too many teachers assigned to instruct classes in the Fine Arts are lacking in professional background whether it is in Music or Drama or Art (p. 37)."

The Canadian Society for Education Through Art in their General Policy Statement, "Art and Education" (1969) declared:

. . . we charge educational authorities with the responsibility of ensuring that opportunities for education through art are equitably distributed throughout their jurisdiction (p. 6).

However, it has been acknowledged that art education budget allotments are not equitably distributed throughout the Province of Alberta (Kunst, 1971). The rural-urban disparity caused by the per capita distribution of the tax

dollar (Officer and Smith, 1970) provides urban school boards with the larger budgets to establish better facilities in all subject areas. The location of universities and colleges is relegated to the urban centres which are better prepared to accommodate a large student body. This study attempts to reveal what courses and programs of study in art production are available in smaller cities, and towns and villages as well.

The purpose of this research is to bring to the attention of teachers and administrators involved in art education:

- (1) A description of the courses and programs of study which were available to children, adolescents and adults in Alberta for acquiring an education in the production of art in the academic year of 1970-1971; and,
- (2) A description of the operation of art education agencies in Alberta during the academic year of 1970-1971.

LIMITATIONS OF THE STUDY

There is no comprehensive listing of existing art education agencies in Alberta describing programs of study or courses in art production except that which the author has compiled. Sources used in locating art education agencies were the listings of the Cultural Development Branch of the Provincial Department of Culture, Youth and Recreation; the Directory of the Alberta Association for Continuing Education (1971); the Alberta Department of Education Senior High School Handbook (1970-1971); the brochures printed by the Department of Extension, University of Alberta (1970). The writer wishes to indicate that the listings of the Community Craft Centres and Community Art Clubs may be incomplete. These agencies, depending upon local response and participation may be formed spontaneously or may disband without informing the Cultural Development Branch. It is recognized that the compiled list of art education

agencies was limited to those which were able to be identified by the researcher.

Due to the large quantity and wide geographical distribution of art education agencies, the questionnaire method of obtaining information was employed. The writer realizes that the reliability of data obtained for the study was subject to human error. The respondents may have in some cases misinterpreted parts of the questionnaire causing them to respond in a manner which was not consistent with the practice of the agency.

The questionnaire, while designed for art education agency administrators, addressed widely varied groups of agencies. The investigator was forced to delete the Recreation Board Area Consultant group from the study. There are seven area consultants administering to the seven areas of the Recreation Branch of the Department of Youth. Due to the large number of rural recreation boards in the Province (95 towns and 80 villages) these area consultants were selected to represent all rural boards in their jurisdiction. It was expected that the information obtained from each area consultant would give a comprehensive view of art courses conducted by all recreation boards in the Province. However, this entire category was deleted when all area consultants replied that they would be unable to give information about their areas.

The investigator did not wish to discriminate between non-profit and profit-making art education agencies. Therefore, commercial art schools in the Province registered under the Companies Act of the Department of the Attorney General were included in the original sample. This group was deleted from the study due to total lack of response on the part of all four agencies questionnaired.

No attempt was made to questionnaire schools in Alberta regarding their operation in relation to art studies. Rather, the study was limited to an examination of universities and colleges, and agencies outside the school which present courses or programs of study in art production.

The pilot study did not reveal shortcomings in the design of the questionnaire. The investigator later became aware of these upon receipt of the completed questionnaires. The researcher was forced to delete Question 2 of Section F: Physical Facilities, which read:

Describe the physical facilities for courses in the production of art by placing the appropriate symbols in the squares of the chart provided (p. 6 of the questionnaire).

The majority of respondents ignored or only partially completed the chart. For this reason the results of this question were not tabulated in the presentation of data.

The study has been limited to the areas of production in art. No consideration has been given to the areas of art history, art criticism or art appreciation other than allowing an agency to indicate if such courses were offered, or, required for certification. Although all areas of art learning are considered important by the writer, the area of art production has been chosen because art courses and programs of study in schools are most commonly studio-oriented (Eisner, 1972).

Another limitation imposed has been to attend exclusively to programs of study and courses of the academic year 1970-1971, but to determine if an agency offered courses during the summer of 1970. It is realized that the data collected is outdated before the thesis is in final print. However, the design of the questionnaire may provide a means of replication and further development of this type of study in the future. One important purpose of the study is to provide a descrip-

tion of the program of study and courses offered by art education agencies in the province as they existed during the academic year of 1970-1971.

The study, although it does make comparisons of types of art education agencies, does not examine the quality of courses or programs in the production of art. Thus, there is no intention to make merit judgments between agencies, or about the quality of any particular agency, its programs of study, or courses.

CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH

THE EFFECTS OF TECHNOLOGY ON SOCIETY

The vast technological developments of the twentieth century have brought phenomenal changes to bear upon society. Toffler (1970) commenting on the continued and increased rate of technological advancement states: "Change sweeps through the highly industrialized countries with waves of ever accelerating speed and unprecedented impact (p. 11)." The total effect of these changes is immeasurable. However, that which was initially hailed as 'progress has been reassessed in the light of its effect on society. As early as 1946, Lewis Mumford described the condition of the Western world to be " . . . mechanically unified and socially disintegrated . . . (p. 190)."

Those changes which have created conflict and chaos are many: increasing population and urbanization, fluctuating value systems, racial conflict, complex governing institutions which are inaccessible to the individual, all-powerful corporations, and ecological ruin, to describe a few issues of major contention (Heussenstamm, 1971; Reich, 1970; Toffler, 1970). These problems, coupled with the explosion of knowledge and ideas, have left the ordinary man perplexed and unable to absorb or assimilate his environment in terms of his role and his significance in the total scheme of life (Dyck, 1970). The result has been a transformation from an 'individualistic society' to a confused and disunified 'mass society' (Ellul, 1954).

The growth of a mass society has been further advanced through the development of the communications media. Volumes of entertainment

and information are made available to the public free or for very little charge. The communications media manipulate the audience of America; the power of the media dictates, channels and exemplifies new trends of thought and behavior (Reich, 1970). The popularity of folk singer Bob Dylan and others like him may be attributed in part to their ability to interpret the problems of the times, and, to speak in particular to the needs of the youth generation, already alienated from the 'technological manipulative society' (Eisen, 1969). Although the media enable the mass audience to consume quality culture and entertainment (Toffler, 1964), commercial entertainment, under the guise of art, often " . . . exploits the alienation and boredom of the public by perpetuating a system of conditioned responses to formulas (Youngblood, 1970, p. 69)."

Technology has changed the economic and political spheres of society, guaranteeing an individual the freedom to acquire a higher standard of living and an abundance of consumer goods. This factor in combination with the Protestant work ethic has, in the past, endorsed the ideals of 'hard work brings success' and 'those who persevere will be rewarded' (Dyck, 1970). In effect, freedom in America has come to mean 'consumer freedom' (McFee, 1966; Reich, 1970). Consumer freedom, being the freedom to buy anything and go anywhere, is determined by the combination of an individual's intellectual abilities and his competitive drive, which in turn enable him to achieve in the technological, economic society. The result is a climate of intense competition in which individuals are pitted against one another in the struggle for economic success (Ellul, 1954).

From the complexities of technological developments, immense corporate structures have evolved. In turn, the division of labour has

increased such that a person may assume a miniscule position in a large hierarchy. The individual is expendable and may be easily replaced, able to exert little or no influence on management or company policy (Fromm, 1956). Each employee may be relegated to a character file, forced to be loyal to the corporation in order to keep his place, and governed by employment regulations not of his own making. The self-fulfillment of a person is subordinated by the need to compete and achieve economic success, to conform to corporate demands, and to become subject to 'meritocracy' - the necessity of earning awards of merits (Reich, 1970).

Ellul (1954) asserts that the competitive atmosphere pervading daily living has produced feelings of anxiety and insecurity in many persons. Similarly, Toffler (1970) states that the impact of technology has produced a people who doubt their own individuality and feel alienated. In predicting the increase of alienated individuals in Alberta, Dyck (1970) states: "The inability of individuals to develop and pursue goals which they consider worthwhile in an increasingly complex social order will contribute to more intensive and pervasive forms of alienation (p. 177)."

Psychologist Abraham Maslow (1962) contends that the conditions necessary for the satisfaction of man's psychological needs are freedom, justice and order in the external environment. Recently published books by radical youth protest a lack of freedom and justice in society (Rubin, 1970). Their solutions are revolutionary, in some instances advocating anarchy and total abolition of the existing institutions.

Ironically, the advantages of the technological system have made people affluent enough to pay for their psychological wants and needs. Thus, we observe the phenomenon of encounter groups in our society. Here

an attempt is made to help people overcome their neuroses and feelings of alienation and grasp a basic understanding of themselves and their fellow man as worthy or significant human beings, through the means of their senses (Rogers, 1970).

What has happened is that the individual's sense of self and of his singular uniqueness, has been overwhelmed by a huge, competitive society. Rather than 'encouraging individuals', the technological society has emphasized material and economic success. Human psychological and spiritual success has been almost entirely neglected (Goble, 1970). Fromm (1968), in anticipating the breakdown of society to " . . . physical destruction, dehumanization and madness . . . (p. 155)" states that changes must occur to humanize the economic, social, political and cultural spheres of life.

ASSUMING RESPONSIBILITY FOR HUMANISM

A General Policy Statement entitled "Art and Education" formulated by the Canadian Society for Education Through Art in 1969, recognizes the responsibility of the arts in education:

It is a paradox of contemporary life that our technology of automation and mass media - the very development which ought to offer to our young people greater scope for personal expression and enrichment seems to have produced an environment which youth finds increasingly alien. The arts have a responsibility to play in resolving this conflict.

Educators are recognizing that not only art educators, but all educators must take the initiative in helping society to realign its beliefs and attitudes through the implementation of a humanistic education (Anderson, 1971). A humanistic education must concern itself with the individual's coming to terms with his world: " . . . man's reaction to and relationship with himself, his society, his Deity, his moral and

ethical principles, his natural environment and his technology (Hancock, 1971, p. 6)." In examining social problems of the present, social scientists recommend that the course of individual development be guided by the ideals of humanism and toward the aim of the self-actualization of the individual. Goble (1970) states: "The better society is the society which provides an environment encouraging the development of man's potential (p. 106)." Similarly, Fromm (1968) declares:

. . . all social arrangements must have one aim - the growth of man with all his potentialities, the affirmation of life in all its forms against death and mechanization and alienation (p. 145).

Youth in particular is disillusioned with the plight of the world today. Young people refuse to accept the existing social order and demand the right to participate in decision-making processes. They view their participation as a necessary right in determining the direction of societal developments which they perceive to affect them personally (Eisen, 1969, p. xiii). Youth is attempting to define the significance of the individual and purposeful life styles, and in so doing, formulate a meaningful value system (Beelke, 1969). In endeavouring to resolve conflicting values and societal problems, concerned youth has fragmented into two major subcultures: hippies and radicals (Keniston, 1968). Radicals are characterized by their efforts to change the social order whereas hippies form small isolated groups, often in the form of communes, where they practice the values of their choice. However, Keniston states that the common conviction shared by hippies and radicals is their profound opposition " . . . to warfare, destruction and exploitation of man by man and to violence whether on an interpersonal or an international scale (p. 213)."

The advances in technology have made it necessary for youth of

contemporary society to acquire a great amount of knowledge, far beyond that of any previous generation (Toffler, 1970). However, Efland (1971), in discussing youth's complaint of alienation from society, suggests that the concern for strenuous academic learning or 'cognitive efficiency' has been achieved at the expense of other goals and commitments:

. . . that potentially capable students are deeply disturbed by the emptiness of their educational experience coupled with the fact that they do not perceive it leading them toward personal fulfillment or toward a social order that is more humane . . . (p. 17).

Hancock (1971) asserts that educational objectives can be restated in meaningful and relevant humanistic terms, allowing the individual to " . . . use, adapt to and change his natural, technological and social environments (p. 6)."

Art plays a substantial role in the humanistic mode of thinking. As technology expands, the amount of knowledge to be learned and understood increases (Toffler, 1970), and therefore, " . . . it is even more important that men learn to deal with the more highly humanized forms of art - that they balance the controls of technology with the human dimensions of art (Hausman, 1965, p. 141)."

Since the art of all periods in history possesses the humane qualities of mankind (Read, 1966), it is a powerful means of conveying ideas. It may be a revolutionary force in the society which it portrays " . . . because it touches upon the reality of man and questions the unreality of the various transitory forms of human society (Fromm, 1968, p. 75). Conversely, art may inspire hope and even patriotism in a people (Feldman, 1967). American Senator Claiborne Pell (1970), Chairman of the Senate Special Subcommittee on the Arts and Humanities, states:

I think it is self-evident that the need for the arts among our people is very great today. The long, dreary list of problems which are pressing upon us - war, domestic unrest, poverty, crime,

pollution - are difficult to face. Without the spiritual nourishment the arts supply, they would soon become unbearable (p. 5).

If art educators accept the moral obligation of recognizing humanistic ideals they must redefine their role, and, the role of art education in humanistic terms. Feldman (1970) acknowledges the continuing inquiry of humanists and social scientists into the problems of man and society. He states that art education must assume a responsibility not in diagnosing societal problems but in helping the individual understand his environment: "It is time for art education to reconstitute itself as the study of man through art (p. 174)."

CURRICULUM DESIGN IN ART EDUCATION:

A PLACE FOR THE PRODUCTION OF ART

The field of art education has always experienced difficulty in justifying its existence as a necessary discipline in the school. As social, economic and educational demands have changed, art education has been forced to serve different purposes. Kern (1970) reviews the roles of art education during the past one hundred years: " . . . art education has sought at one time or another to develop industrial designers, skilled craftsmen, aesthetes, home-makers, well-adjusted children, and creative people for science and industry (p. 5)." Historically, the concepts which provided the values and rationales for the teaching of art were distorted; they came to " . . . contain confusions and contradictions both within themselves and in relation to each other (Lanier, 1972, p. 19)."

From the vantage point of historical perspective, Eisner (1972) cites two major justifications for the teaching of art; the 'essentialist' position and the 'contextualist' position. The essentialist position emphasizes the dictum, "art for art's sake." In describing the

essentialist position Eisner states: " . . . art is a unique aspect of human culture and experience, and . . . the most valuable contribution that art can make to human experience is that which is directly related to its particular characteristics (p. 5)." In contrast, Eisner's contextualist position for the teaching of art justifies art as a means to achieving a specific end outside of the field of art. Thus, art is purposeful and satisfies a particular need of the individual or society which lies outside of the field of art.

The essentialist rationale for art education does not put art in the context of any use or function, rather it recognizes art as unique and significant within itself. The significance of art " . . . deal(s) with an aspect of human consciousness that no other field touches on: the aesthetic contemplation of visual form (Eisner, 1972, p. 9)." Read (1961), in reference to modern art, states that the visual form has the tangible qualities which may capture an experience:

It (modern art) gives concrete existence to what is numerous, what is beyond the limits of rational discourse: it brings the dynamics of subjective experience to a point of rest in the concrete object (p. 346).

Aestheticians such as Read, more so than art educators, have long dwelt on the qualities of art which enable man to enlarge his understanding and experience. In the words of Tolstoy (1896): "Art is an organ of human life, transmitting man's reasonable perception into feeling (p. 189)."

Contextualist rationales for the teaching of art have been popular among art educators. This position selects that from art which may be employed to achieve a particular end, or, satisfy a specific need outside of the field of art. In a contextualist vein, two current social problems - the disadvantaged child and environmental pollution, concern art educators at the present. Grossman (1970) and Nearine (1969) suggest

that art can be used to motivate learning among disadvantaged children. Lanier (1970) proposes that in the art class " . . . children of the poor can explore their life problems and develop alternatives to alienation, frustration and irrational violence (p. 11)." With regard to environmental concerns; Logan (1970) and McFee (1969) charge teachers with the responsibility for projecting the child's aesthetic awareness to all forms in the environment.

Art educators have addressed themselves to a variety of other contextualist positions. McFee (1970) states that learning in art is a safeguard against 'anomy' or feelings of personal alienation, because it fills leisure time. Study in the arts may also allow people to work more creatively, for the arts encourage the student to become aware of the emerging climate of opinion by illustrating parallel developments in science and the humanities (Kepes, 1965). Similarly, McFee (1966) alleges that art education provides an opportunity for examining, understanding and identifying with the different aspects of the culture.

Art educators may adopt the essentialist or contextualist justification for art learning. However, varying emphasis may be placed on the different realms of artistic learning which Eisner (1972) identifies as productive, critical and cultural. The productive or studio-oriented program is by far the most commonly implemented in schools today. Art educators criticize this practice, declaring that exclusive attention to the making of art does not give the learner an opportunity to see art as a visual form or to understand how it functions in the culture (Eisner, 1972; Feldman, 1970). This position of rebuttal is the basis for aesthetic education in art.

Many art educators have advocated a cognitive approach to an

aesthetically-oriented art program which emphasizes the 'appreciative' and 'critical' aspects of art learning but gives only minimal attention to the production of art works (Barkan, 1966; Broudy, 1965; Smith, 1968). However, other art educators maintain that the productive realm of art learning has a significant role to play in achieving the goals of aesthetic education (Ecker, 1971; Kern, 1970; Wilson, 1971). Hausman (1965) supports the value of art production as a vehicle for gaining aesthetic understanding: "At all levels of our educational program, education in art is concerned with helping people to identify with and act in terms of aesthetic values through studio participation and critical study (p. 142)."

The art education objectives designed by Anderson (1965) emphasize three major aspects of art learning: 1) visual perceptual learning (learning to see); 2) developing art related behavior (i.e. - aesthetic response); and 3) visual organizational learning (the production of works of art). The intent of production in art is " . . . not to educate people to become artists, but rather to educate them to respond effectively to the visual arts (p. 9)." Or, in the words of Hastie (1971) " . . . the appreciator of art will react (to art) with more confidence when he has had some prior experience with producing art products at his own level of ability (p. 17)."

In discussing the role of art education in the 1970's, Kern (1970) stresses a three-fold approach to art: as aesthetic experience, as a discipline or body of knowledge, and as a mode of expression. Kern supports the production of art as it is a first-hand means to aesthetic experience. Moreover, he states, it gives the learner insight into the aesthetic dimension of experience through a knowledge of materials and

techniques " . . . and aesthetic qualities unobtainable from experiences that are non-expressive (p. 9)."

Ecker (1971) has developed several modes of achieving an aesthetic education. He states that a humanistically-oriented, aesthetic art program should have a 'cognitive base' and " . . . should be designed to produce the knowledgeable and aesthetically aware individual (p. 31)." Ecker, however, does not specify a role for the production of art in a humanistic art program. In contrast, Stewart (1972) supports the production of art as part of a humanistic approach to the visual arts. He declares:

Inherent in a humanistic approach to teaching the visual arts is the need for the student to continue to actively participate in the arts. The student is asked to see and feel the world from a sentient and visual frame and in this way the arts become a method of human activation, a way of learning and discovery, not mere description (p. 2).

IMPROVING THE QUALITY OF ART EDUCATION

In establishing a position for art education, Hausman (1965) states " . . . the primary point to be made by the Commission on Art Education is that education in art provides a unique and essential component in the education of all men (p. 141)." This is the 'essentialist' justification cited by Eisner (1972) for the teaching of art which " . . . emphasizes the kinds of contributions to human experience and understanding that only art can provide . . . (p. 2)."

Although education in art is important, the status of art in the total education curriculum appears to be insecure. D'Amico (1965) argues: "In any crisis when the school subjects are evaluated for political, economic or social reasons, the arts are the first to be curtailed or eliminated from the curriculum (p. 91)." Art educators recognize that

they must offer convincing arguments supporting the validity of art education. Conant (1965) recommends: "The development and publication of authoritative and persuasive statements on all aspects of art education, for a variety of audience groups (p. 211)."

Likewise, a summary of the Conference on Curriculum and Instruction Development in Art Education (Baumgarner, 1967) suggests the development of " . . . a political strategy for convincing the appropriate power groups (public, legislators, boards, administrators and such) that art is necessary for public education (p. 104)." Through the use of supportive data, a convincing analysis must emphasize how art education is essential as part of a quality education.

Art educators frequently discuss the responsibility for guiding the growth and development of art education. Bealmer (1965) suggests that each state should " . . . assume responsibility for the creative and cultural development of the people (p. 204)." He states that improved instruction in art may be accomplished by working with education personnel in local districts, colleges and universities; personnel in the state and national educational agencies; and lay persons and groups. Referring to the State of Kansas, Adams (1969) charges that an analysis of the deplorable status of the arts " . . . suggests that the principal reason for the impotency of the arts lies in the failure of the institutions of the state to provide imaginative and creative leadership (p. 83)." Also, at the state level, Burris-Meyer (1966) indicated the need for a " . . . university-sponsored organization to supply leadership, maintain standards and provide a facility for advanced study (p. i)" among local arts organizations.

If the quality of art education is to be improved, administrators must attempt to ensure adequate teacher education in the field of art.

Conant (1965), in addressing the problem of upgrading teacher education in art suggested that " . . . workshops and institutes should be led by the ablest and most talented professional artists and scholars, or by a team of such persons, . . . (p. 197)." Administrative arrangements for teaching art must be improved. Lansing (1967) recommended research regarding the improvement of in-service education for art teachers.

Art educators must work with the community in implementing and revising art programs. Leatherbury (1967) recommends that all members of the community, including administrators and teachers, must accept the tasks " . . . of interpreting the art program utilizing various resources within the community, and, of demonstrating the results of community-school cooperative effort (p. 79)."

Art educators must show initiative in sharing and exchanging ideas. The General Policy Statement, "Art and Education" (1969), outlined by the Canadian Society for Education Through Art states that authorities must help teachers in developing and maintaining an art program:

. . . open lines of communication among art educators at various teaching levels and in a variety of geographic contexts - locally, provincially, nationally and internationally - through devices such as conferences, joint projects and exchange of work.

A program for international exchange among art educators was suggested by Dorn (1967). He proposed that a program of comparative studies of important aspects of art education be established within the International Society for Education Through Art, guaranteeing an international exchange of information and publications.

Communication among art educators provides an opportunity for discussing and perhaps solving shared problems. A common complaint of art educators was expressed by Conant (1965) at the Seminar of Elementary and Secondary School Education in the Visual Arts: "Art curricula at all

levels are too fragmented (p. 89)." Lansing (1967), urging the study of curriculum development, states: "We need to work with experts in drawing, painting, printmaking, sculpture, crafts, art history and aesthetics to develop sequential programs from kindergarten through to the high school (p. 17)."

Art educators are addressing themselves to the problem of specifying the physical facilities necessary for art rooms. A National Art Education Association publication entitled Planning Facilities for Art Instruction (1961) outlines rationales and specifications for art rooms at the elementary, junior high, and senior high school levels. Lanier (1966) emphasized the need for constructing art facilities with a view toward practices with newer media. However, at the local district and state levels, educators are more absorbed in the fundamental problems of budgeting and staffing - or keeping schools operating (Baumgarner, 1967). Here it has been suggested that the limitations of present art education " . . . could be considerably extended by making fuller, around-the-clock and throughout-the-year use of existing facilities (D'Amico, 1965, p. 97)."

Enrich (1969), a supporter of the humanistically-oriented art program, outlines the needs of art education as: 1) qualified art educators; 2) communication between the artist and the public; 3) educate artists, critics, teachers and scholars; and 4) administrators to develop long range plans. However, Stewart (1971) foresees that a humanistic approach to art education may satisfy some of the needs and problems of art education. He states that the new humanism will foster communication and cooperative ventures among universities, state departments and school districts: " . . . cooperative models could develop richer con-

cepts of the discipline and a greater potential for inquiry into common concerns and problems (p. 21)." Stewart suggests that informed people could make contributions while involving the diverse talents of the teacher, artist and critic. Then the continuity and development of ideas within art programs could be studied over a longer period of time.

ART EDUCATION IN ALBERTA

The Role of the Department of Education

The Department of Education publishes programs of study for the elementary, junior high and senior high school levels. These publications prescribe for each subject area, including art, objectives and units of study. Also published by the Department of Education are curriculum guides in art for the elementary, junior high and senior high school levels. The curriculum guides are not prescriptive but rather they are service bulletins, serving as a resource for the classroom teacher.

The art curriculum guides for the elementary, junior high and senior high school levels have been completely revised during the years 1969 to 1971. The revised guides encourage the organization of art programs which provide for sequential learning in the domain of art production, and as well learning experiences in the 'appreciative' and 'critical' domains of art.

1. Art in the Elementary School

i. Objectives

The objectives for art at the elementary school level in Alberta are listed in the Elementary Art

Curriculum Guide (1969) as follows:

- The child must be assisted in seeing, touching, thinking, feeling, dreaming and making.
- The program must be structured so that means and methods will be devised to provide time, space, materials, tools, and experiences - of the visual, manipulative, evaluative, aesthetic, imaginative and achievement types.
- The educative team consists of three main components: the teacher, the administration and the community. Each has a role to play in the art program.

ii. The Art Program

The art program consists of two major categories:

'Creating Art' and 'Understanding Art'. 'Creating Art' is concerned with the productive domain of art learning; 'Understanding Art' is concerned with the application of design principles to the appreciation and discussion of past and contemporary art. Five areas of production in art are studied in this program: drawing; painting; printmaking; sculpture; and fabric and fabric decoration.

The Guide recommends that " . . . at least one hour per week, apart from its place as an adjunct to other subjects . . . (p. 52)" be devoted to art.

iii. Art Teacher Qualifications

Ford (1964) reported that only 23% of all teachers at the elementary level had taken more than one course in art as part of their professional training. For most teachers the single course was the introductory method course in art provided by the area of art education in the Department of Elementary Art Education at the University

of Alberta. Less than 4% of classroom teachers reported that they were helped by an art supervisor although the areas served by art supervisors included 17% of teachers in the survey.

iv. Physical Facilities

Ford (1964) reported that only 13% of elementary schools in Alberta had a separate room for the teaching of art classes. A lack of three-dimensional material was reported by 80% of the respondents. Only 28% of the schools in Ford's study indicated that sinks were available in the rooms in which art was taught.

A later study by MacGregor (1969) stated that 17% of the elementary schools taught art in a room which was specifically designed for that subject. An inadequate amount of space for the storage of three-dimensional work-in-progress was reported in approximately 75% of cases, making it impossible to fulfill all aspects of the Program of Studies for Elementary Schools. With regard to the presence of sinks, approximately 40% of the schools indicated that they had sinks.

2. Art in the Junior High School

i. Objectives

The objectives for art at the junior high school level in Alberta are listed in the Junior High School Art Curriculum Guide (1971) as follows:

- The development of personal satisfaction for the student through his deepening realization that art is a creative and communicative activity.

- The development of the student's capacity to make critical and meaningful decisions in aesthetic matters.
- The development of insight by the student on matters relating to his environment.
- The development by the student of an awareness of the potential and limitations of various art processes, through direct experience with materials and techniques.
- The development by the student of a realization of the common features which all creative activities share.

ii. The Art Program

The art program is designed by the individual teacher in terms of 'modules' or units, each module lasting approximately eight to ten weeks. Four or five modules would therefore constitute an art program for a school year. There are two 'levels' of modules. In Level 1 there are a total of 15 modules in three basic areas. A teacher may choose any combination of these 15 modules in planning his art program. A second group of 15 advanced modules in Level 2 parallel those modules offered in Level 1. To study an advanced module in Level 2 a student must first complete that module in Level 1.

The majority of modules are designed for study in the domain of art production although one module is specifically intended to provide experiences in the appreciative-critical domain of art learning. This module, 'Talking About Art', consists of visual-verbal presentations of important theories which have occurred in various art periods, thus giving students an opportunity to develop greater appreciation and understanding. However, the

Guide suggests that to supplement appreciative and critical learning, teachers may introduce art history informally while clarifying a problem or idea related to study in the production of art.

Flexibility is the basis for all program planning as set out in this curriculum guide which attempts to compensate for art facilities and a lack of continuity in art courses during the years of junior high school. The areas of study in the modules of Levels 1 and Level 2 are as follows:

- Areas for Basic Experiences

1. drawing
2. painting
3. design
4. communication arts
5. sculpture and three-dimensional projects
6. group projects

- Areas for Expanded Experiences

1. textile arts
2. theatre arts
3. graphics
4. plastics and synthetic media
5. ceramics and pottery
6. film as an art form

- Areas for Indirect Experiences

1. environmental studies
2. talking about art
3. crafts and craftsmen

Subjects in the Junior High School Handbook (1972)

are classified as either core subjects or options. Under the classification 'options' (Cultural and Practical Arts), art is allotted 120-175 minutes per week.

iii. Art Teacher Qualifications

In Alberta no information exists regarding the specialized training of junior high school teachers in art.

iv. Physical Facilities

MacGregor (1969) reported that 58% of the respondents in his survey stated that there was no classroom which was specifically designated for art use. Responses to several questions indicated that there was inadequate storage for materials or work-in-progress to the extent that in many instances, activities suggested in the curriculum guides could not be implemented. Thirty-eight percent of teachers reported that there were no sinks in their art areas. The study also revealed that teachers generally felt they had an inadequate amount of tools and equipment, and wall space for display purposes.

3. Art in the Senior High School

i. Objectives

The objectives for art at the senior high school level in Alberta are listed in the Senior High School Curriculum Guide for Art (1969) as follows:

To help the student:

- Develop perceptual awareness and sensitivity; to see, feel and appreciate design in the world.
- Develop an awareness and understanding of the art of the past and the present.
- Develop ability to apply his understanding of design principles to self-expression in art and everyday living.

- Develop in the various areas of the visual arts, such skills and techniques as may be necessary for the student's self-expression.

ii. The Art Program

Five courses are offered at the senior high school level: Arts 10, Art 20, Art 21, Art 30 and Art 31.

Arts 10 is a prerequisite for Art 20 and Art 21, and, Art 20 and Art 21 are the prerequisites for Art 30 and Art 31, respectively. Each course is divided into units of study. The Guide suggests that learning experiences in Art history and appreciation may be incorporated into each unit under the discretion of the teacher.

The Senior High School Handbook (1970-1971) designates the number of minutes of instruction per subject. Time allocations vary slightly with the category of the school, and as well they are dependent on the number of credits per course. Art 10, Art 20 and Art 21 may be taken for three, four or five credits, and, Art 30 and Art 31 may be taken for five credits. The minimum instruction time per credit per week is 35 minutes except in the case of smaller schools where the minimum instruction time is 27 minutes per credit per week.

Entrance to some post secondary institutions engaged in the teaching of art is in some instances dependent upon prerequisite art courses taken at the high school level. The study has attempted to provide more specific information regarding articulation from secondary to post-secondary schools in the field of art study.

Course Content:Arts 10

1. Design
 - Language of design
 - Elements and principles
2. Architecture and Environment
 - Buildings
 - Landscape architecture
 - Town planning
3. Drawing
 - Contour
 - Gesture
 - Mass
 - Finished compositions
4. Painting
 - Pattern
 - Form
 - Composition
5. Printmaking
 - Surface printing
 - Relief printing
 - Stencil printing
6. Sculpture (clay, wood, metal, etc.)
 - Relief sculpture
 - Three-dimensional forms
7. Crafts
 - Ceramics
 - hand building
 - decorating
 - Fabrics
 - fabric making
 - fabric decorating
 - Metals
 - shaping and joining
 - decorating
8. Product Design
 - Packaging, advertising, illustrating
 - Manufacturing consumer goods
9. Individual Projects
 - One or two additional research projects chosen by each student

Art 20

1. Drawing
2. Painting
3. Printmaking
4. Sculpture
5. Environmental Design

Art 30

1. Painting
2. Printmaking
3. Sculpture
4. Individual Projects

Art 21

1. Design as it applies to Crafts
2. Clay
3. Wood
4. Metal
5. Fibers and Fabrics

Art 31

1. Clay
2. Metal
3. Fibers and Fabrics
4. Individual Projects

iii. Physical Facilities

Information found under 'C. Art in the Junior High School, Physical Facilities' will apply to this category.

iv. Art Teacher Qualifications

Cassidy (1967) reported that 60% of high school teachers in his study had taken three or fewer art courses which were generally acquired during their university training. Sixteen percent of the teachers were art specialists; the remaining 84% were involved in teaching other high school subjects in addition to art. Major findings in Cassidy's study indicated "that three attributes of the well-qualified teacher - namely, considerable training in and knowledge of art, extensive involvement in readings of professional art education literature, and active personal involvement in studio work are related to the establishment of a sound art program . . . (p. 90)."

The Role of the Arts and Crafts Division of the Cultural Development Branch

Administered by the Department of Culture, Youth and Recreation, the Cultural Development Branch is a body which attends to the cultural affairs of the Province of Alberta. Under this body the Arts and Crafts Division aids in the development of the visual arts and crafts in accordance with the needs and wishes of communities.

The activities of the Division of Arts and Crafts are many. Annually the Division publishes a catalogue listing art and craft exhibitions and slide exhibitions which are on loan to groups and individuals free of charge. The art and craft exhibitions are assembled for different

audience groups such as children, adults, art students and teachers and they are usually comprised of works from artists and craftsmen residing in the Province. Depending upon their nature, exhibitions may be circulated on short periods of loan to small provincial communities; on a circuit of the Western Canadian provinces for a period of one year; or, throughout the whole of Canada over a two year period.

The slide exhibitions developed by the Arts and Crafts Division show the works of Alberta artists and craftsmen. These exhibitions as well are prepared for specific audience groups like the art and craft exhibitions. Although slide collections on painting, sculpture, and graphics are available, major emphasis is placed on crafts. To encourage the purchase of local art works, files on Alberta artists and craftsmen have been prepared. Each file consists of a biography of the artist and slides of his work.

To stimulate involvement in the arts and crafts at the amateur level, a juried competition is held each year by the Arts and Crafts Division. After each competition many of the works are circulated as a travelling exhibition for one or two seasons. At the professional level, 'Environment', a major annual exhibition alternated between Edmonton and Calgary, shows the works of Alberta artists and craftsmen. Although no Environment show was held in 1972, the Arts and Crafts Division will, in 1973, coordinate the organization of 'Ceramic International '73', a juried international exhibition of ceramics representing a total of ninety countries.

The Arts and Crafts Division presents a variety of short term demonstrations and workshops at the rural community level to initiate interest and participation in crafts. If a community expresses an interest to

learn about the various areas of activity in crafts, the Division will present an intensive one-day demonstration in that community. Using a variety of displays, audio-visual equipment and brochures, staff from the Arts and Crafts Division will demonstrate and discuss as many as 10-15 crafts with the attendants present. At the end of the day the community members possess a basic knowledge of the processes, techniques and costs involved in making different crafts. They are then encouraged to determine which craft or crafts their community would most like to engage in.

As a follow-up to Community Demonstrations, the Arts and Crafts Division provides workshops for the purpose of developing community leaders in the crafts who will in turn pass their knowledge on to newcomers. These courses may last a weekend, a week, or even ten days depending upon the crafts which the community has chosen to study. Fees are approximately \$1.75 per session for each person and includes all equipment and supplies. Usually two sessions are provided each day that a workshop is offered. In the future, consultative visits are made if the community requires advice or experiences technical problems. Also, the Division offers Special Instruction Services for established agencies. Special Instruction Services are provided when an agency wishes to introduce a new craft and there is no experienced person in the community to do so.

As part of its Community Development Program, the Arts and Crafts Division has, on an experimental basis, presented workshops to stimulate the organization of children's craft courses. This practice has taken place in different regions of the Province during the past four years. Instruction is provided for children, and as well, for youths and adults who are willing to continue providing instruction in crafts for children on an extended basis. Sometimes the role of providing instruction for children is assumed by the

recreation director but more often by local clubs or organizations if they exist in the community.

In the summer of each year an 'Outdoor Weekend Introduction to Crafts' is presented by the Arts and Crafts Division in one region of the Province. Well in advance the event is publicized throughout the region, allowing families to plan a weekend camp-out with intensive instruction and participation in a variety of crafts for no cost. As many as 500 children and adults representing approximately 30 communities have attended a single summer weekend workshop. The purpose of this program is to encourage communities in the region to organize their own craft centres in the fall of the year.

To aid communities in establishing a craft centre, the Division sponsors an Equipment Loan Contract. This provision allows a community to purchase equipment of a maximum value of \$600.00 from the Arts and Crafts Division. Specifications are that the interest free loan be repaid over a maximum period of six years, and, that the equipment remain the property of the entire community.

The Arts and Crafts Division provides financial assistance to persons wishing to further their studies in studio art. Each year the Division offers a total of \$10,000.00 in Study Grants to be awarded for post secondary and post graduate study in studio art. Applicants in any area of the arts and crafts, excluding architecture, may submit studio art works for evaluation by a jury.

Communications Among Professional Art Teachers

Professional art associations keep the art teacher aware of current thought and research in the field of art education. Two Canadian associations which the Alberta teacher has access to for a

nominal membership fee are the Fine Arts Council of Alberta and the Canadian Society for Education Through Art.

The Fine Arts Council, sponsored by the Alberta Teachers' Association, holds an annual conference, and workshops on request. The Council, which was established in 1963, provides official channels through which teachers may direct recommendations on curriculum matters. It has two publications: Fine, a journal, and Facta, a newsletter.

The Canadian Society for Education Through Art is the national organization which fosters the development and advancement of art education in Canada. It is affiliated with the International Society for Education Through Art which was organized in 1954 as a branch of UNESCO.

CHAPTER III

RESEARCH DESIGN AND PROCEDURES

SOURCES OF DATA

The purpose of this study is to bring to the attention of teachers and administrators involved in art education:

1. A description of the courses and programs of study which were available to children, adolescents and adults in Alberta for acquiring an education in the production of art.
2. A description of the operation of art education agencies in Alberta during the academic year of 1970-1971. This description is more precisely outlined in the specific statement of the problem.

For the purpose of this study, an art education agency was defined to include all organizations, whether formal schools or informal groups, which conducted lessons in the production or 'making' of art for children, adolescents and adults. Through available sources the researcher attempted to compile a comprehensive listing of the art education agencies which existed in the Province during the academic year of 1970 and 1971. It is recognized that the compiled list of art education agencies was limited to those which were able to be identified by the researcher.

The identification of a total of 154 art education agencies was determined by referring to the listings of the Cultural Development Branch of the Provincial Department of Culture, Youth and Recreation; the Directory of the Alberta Association for Continuing Education (1971); the Alberta Department of Education Senior High School Handbook (1970-1971); and brochures printed by the Department of Extension, University of Alberta (1970).

SAMPLE

The agencies questionnaired were categorized under the following groups:

1. University-Art College Group
2. Junior College Group
3. YMCA - YWCA Group
4. City Recreation Board Group
5. Recreation Branch Area Consultant Group
6. Community Art Class Group 1 (affiliated with the Department of Extension, University of Alberta)
7. Community Art Class Group 2 (not affiliated with the Department of Extension)
8. Community Craft Centre Group
9. Edmonton: Urban, Informal Art-Craft Group
10. Commercial Art School Group

Agencies which responded that their agency was no longer functioning or that the questionnaire was not applicable to their activities were subtracted from the sample total. The Recreation Branch Consultant Group was deleted from the sample as all the consultants for the Recreation Branch replied that the questionnaire was not applicable. As well, the Commercial Art School Group was deleted due to a lack of response from any of the agencies in this group. Of the 154 agencies questionnaired, a total of 32 agencies were deleted, producing an adjusted sample total of 122 agencies. Participation in the study was measured by comparing the number of agencies completing the questionnaire with the adjusted sample total. Eighty-five of the one hundred twenty-two agencies or, 69.7% of the adjusted sample total completed the questionnaire.

The University-Art College Group

This group is comprised of those post-secondary institutions which afford certification in the form of a degree or diploma at the end

of a program of study in the production of art.

Institutions responding to the questionnaire were as follows:

1. Alberta College of Art, Southern Alberta Institute of Technology, Calgary
2. Banff School of Fine Arts, Banff
3. Department of Art and Design, University of Alberta, Edmonton
4. Department of Extension, University of Alberta, Edmonton
5. Department of Fine Art, University of Calgary, Calgary
6. Department of Fine Art, University of Lethbridge, Lethbridge

Total Group Participation:

Six of the six or, 100% of the agencies questionnaired

The Junior College Group

No junior colleges offered programs of study in art production leading to certification. However, some junior colleges did offer introductory art courses from university art programs. In art studies, articulation between universities and junior colleges has been facilitated under the University Transfer Program.

Junior colleges responding to the questionnaire were as follows:

1. Grande Prairie Regional College
2. Lethbridge Community College
3. Mount Royal College
4. Red Deer College
5. Vermilion College

Junior colleges not responding to the questionnaire were:

1. Medicine Hat College

Total Group Participation:

Five of the six or, 83.3%
of the agencies questionnaired

The YMCA - YWCA Group

Eight Young Men's Christian Associations, three Young Women's Christian Associations and one combined YMCA - YWCA in Alberta city centres were identified. In many instances, art production activities were offered as part of the total program of activities.

Group members responding to the questionnaire were as follows:

1. YMCA, Calgary Centre
2. YMCA, Calgary North
3. YMCA, Calgary South
4. YMCA, Edmonton Camp and Community Unit
5. YMCA, Edmonton West
6. YMCA - YWCA Medicine Hat
7. YWCA, Calgary
8. YWCA, Edmonton

Group members replying that the questionnaire was not applicable to their agency were:

1. YMCA, Edmonton Centre
2. YMCA, Lethbridge
3. YMCA, Red Deer

Group members not responding to the questionnaire were:

1. YWCA, Lethbridge

Total Group Participation:

Eight of the nine or, 88.9%
of the agencies questionnaired

The City Recreation Board Group

In Alberta cities, recreation boards offer a variety of activities and courses in keeping with the expressed needs of the community. Courses in the making of arts and crafts are often provided.

City recreation boards replying to the questionnaire were as follows:

1. Calgary Recreation Board
2. Edmonton Recreation Board
3. Grande Prairie Recreation Board
4. Red Deer Recreation Board
5. Wetaskiwin Recreation Board

City recreation boards questionnaired but replying that the questionnaire was not applicable to their agency were:

1. Drayton Valley Recreation Board
2. Medicine Hat Recreation Board

City recreation boards not responding to the questionnaire were:

1. Drumheller Recreation Board
2. Lethbridge Recreation Board
3. Lloydminster Recreation Board

Total Group Participation:

Five of the eight or, 62.5%
of the agencies questionnaired

The Recreation Branch Area Consultant Group

Each of seven area consultants administers one of the seven provincial areas of the Recreation Branch of the Department of Culture, Youth and Recreation. Due to the number of rural recreation boards in the Province (95 towns and 80 villages), it was

decided to questionnaire area consultants only. It was expected that related information from the recreation boards of the ten urban centres and rural recreation boards in consultants' areas would give a comprehensive view of art activities conducted by all recreation boards in the Province. However, this category was deleted when all area consultants replied that they would be unable to compile information of any accuracy regarding the activities of rural recreation boards in their area.

The Community Art Class Group 1
(Affiliated with the Department
of Extension, University of
Alberta)

The community art class organizations in group 1 are organized on behalf of the Department of Extension of the University of Alberta, which provides art courses in a program of study leading to certification. It would appear that where community interest and participation are limited, the cost of an instructor is difficult to support. For this reason some centres are forced to disband and reorganize at a later date.

The community art class organizations have an optional membership in the Alberta Community Art Club Association which was formed in 1968 to help amateur artists communicate with other such artists in the Province and to inform the local community of their activities.

Community art classes responding to the questionnaire were:

1. Banff Community Art Class, Banff
2. Bonnyville Community Art Class, Bonnyville
3. Camrose Community Art Class, Camrose
4. Lacombe Community Art Class, Lacombe

5. Laura Evans Reid Art Club, Vegreville
6. Milo and Lomond Community Art Class, Milo
7. Nanton Community Art Class, Nanton
8. Ponoka Community Art Class, Ponoka
9. Ralston Community Art Class, Ralston
10. Rimbey Community Art Class, Rimbey
11. Westlock Community Art Class, Westlock
12. Wetaskiwin Community Art Class, Wetaskiwin

Community art classes questionnaired but replying that they were no longer functioning were:

1. Drayton Valley Community Art Class
2. Lomond Community Art Class
3. Rocky Mountain House Community Art Class

Community art classes questionnaired but not responding to the questionnaire were:

1. Arrowwood Community Art Class
2. Athabasca Community Art Class
3. Brant Community Art Class
4. Canmore Community Art Class
5. Czar Community Art Class
6. Red Deer Community Art Class
7. St. Paul Community Art Class
8. Stavely Community Art Class
9. Three Hills Community Art Class
10. Trochu Community Art Class

Total Group Participation:

Twelve of the twenty-two or, 54.5%
of the agencies questionnaired

The Community Art Class Group 2
(Independent of the Department
of Extension)

The community art class organizations in Group 2 do not liaise with the Department of Extension, University of Alberta, except through optional membership in the Alberta Community Art Clubs Association. The classes are independently organized in the community and often the instructors are volunteers.

Community art classes responding to the questionnaire were:

1. Battle River Painting Club, Killam
2. Castor Community Art Class, Castor
3. Cochrane Community Art Class, Cochrane
4. Donalda Centennial Community Art Class, Donalda
5. Fort Saskatchewan Community Art Class, Fort Saskatchewan
6. Rocky Mountain House Painting Club, Rocky Mountain House
7. Shortcliffe Art Club, Wainwright
8. Stavely Community Art Club, Stavely
9. Stettler Community Art Class, Stettler
10. Strathmore Community Art Class, Strathmore
11. Taber Brush and Palette Club, Taber
12. Vermilion Community Art Class, Vermilion
13. Viking Community Art Class, Viking
14. Warner Community Art Class, Warner

Community art classes questionnaired but replying that their agency was no longer functioning or that the questionnaire was not applicable were:

1. Alliance Community Art Class, Alliance
2. Didsbury Community Art Class, Didsbury

3. Drumheller Community Art Class, Drumheller

Those community art classes questionnaired but not responding were:

1. Bonnyville Community Art Class, Bonnyville
2. Edson Community Art Class, Edson
3. Killam Community Art Class, Killam
4. Leduc Community Art Class, Leduc
5. Medicine Hat Community Art Class, Medicine Hat
6. Trochu Community Art Class, Trochu

Total Group Participation:

Fourteen of the twenty or, 70.0%
of the agencies questionnaired

The Community Craft Centre Group

The community craft centre organizations are independently organized in any locality. Periodically they participate in workshops and in-service training offered by the Arts and Crafts Division of the Cultural Development Branch. The Craft Group differs from the Community Art Class Groups in that it usually sponsors courses in the production of crafts as opposed to painting and drawing.

Community craft centres responding to the questionnaire were:

1. Allied Arts Council of Lethbridge, Lethbridge
2. Athabasca Ceramics Club, Athabasca
3. Beaverlodge Craft Club, Beaverlodge
4. Berwyn Arts and Crafts Centre, Berwyn
5. Camrose and District Craft Centre, Camrose
6. Coaldale Arts and Crafts Centre, Coaldale
7. Diamond Willows Arts and Crafts Centre, Magrath

8. Donalda Coulee Ceramists, Donalda
9. Drayton Valley Ceramics and Craft Club, Drayton Valley
10. Drumheller Ceramics Club, Drumheller
11. Eckville Handicraft Guild, Eckville
12. Edson Craft Centre, Edson
13. Fort Saskatchewan Arts and Crafts Association, Fort Saskatchewan
14. Hinton Arts and Crafts Centre, Hinton
15. Innisfail Arts and Crafts Guild, Innisfail
16. Irma Arts and Crafts Centre, Irma
17. Lethbridge Craft Guild, Lethbridge
18. Medicine Hat College - Evening and Community Service Program, Medicine Hat
19. Okotoks Handicraft Guild, Okotoks
20. Old Man River Potters Guild, Lethbridge
21. Olds Handicrafts Guild, Olds
22. Peace River Recreation Arts and Crafts Centre, Peace River
23. Pincher Creek Potters Guild, Pincher Creek
24. Provost Arts and Crafts Centre, Provost
25. Red Deer and District Craft Centre, Red Deer
26. St. Albert Arts and Crafts Guild, St. Albert
27. Three Hills Recreation Department, Three Hills
28. Viking Community Crafts, Viking
29. Wetaskiwin Allied Art and Craft Centre, Wetaskiwin
30. Winborne Arts and Crafts Guild, Winborne

Community craft centres questionnaired but not responding are:

1. Acme/Swalwell Art and Craft Centre, Acme
2. Bellvue/Hillcrest Art and Craft Centre, Bellvue

3. Coutts Handicraft Club, Coutts
4. Daysland Community Craft Centre, Daysland
5. Diclson Community Craft Centre, Diclson
6. Fairview Fine Arts Centre, Fairview
7. Grimshaw Craft Club, Grimshaw
8. Indus Handicraft Guild, Indus
9. Rycroft Community Craft Centre, Rycroft
10. St. Paul Community Craft Centre, St. Paul
11. Sedgewick Community Craft Centre, Sedgewick
12. Taber Community Craft Centre, Taber
13. Valleyview Community Craft Centre, Valleyview
14. Vegreville Handicrafts Guild, Vegreville
15. Vermilion Community Craft Centre, Vermilion
16. Warner Community Craft Centre, Warner

Total Group Participation:

Thirty of the forty-seven or,
83.8% of the agencies question-
naired

Edmonton: The Urban, Informal Art-Craft Group

Five agencies in the City of Edmonton which provide informal classes in art production were grouped to typify the extra advantages an urban centre might have:

1. Art Department of Continuing Education, Northern Alberta Institute of Technology
2. Arts and Crafts Centre, Student's Union Building, University of Alberta
3. Edmonton Art Gallery
4. Edmonton Potter's Guild
5. Extension Services, Edmonton Public School Board

Total Group Participation:

Five of the five or, 100% of
the agencies questionnaired

The Commercial Art School Group

Art schools registered under the Companies Act of the Provincial Department of the Attorney General, were selected to present a complete reference to all art agencies in the Province. However, "no response" on the part of all four commercial art schools questionnaired caused the researcher to delete this group from the sample.

DESIGN OF THE INSTRUMENT AND DATA COLLECTION

To obtain information required for this study, a questionnaire consisting of thirty-four questions was designed. The questions were categorized under the following ten sections:

1. The purpose of the agency
2. Educational entrance requirements
3. Certification offered
4. Art courses offered
5. Enrollment
6. Physical facilities
7. Teacher qualifications and salaries
8. Duration of art courses
9. Payment of fees
10. Communications

Before the questionnaire was distributed, a pilot study was conducted utilizing three Edmonton agencies from different groups. Minor revisions to some questions were then completed.

The questionnaire, accompanied by a letter of introduction and a stamped, self-addressed envelope for its return, was mailed to the director or secretary-treasurer of the agencies designated in the sample during April, 1971. A follow-up letter and a second copy of the questionnaire were sent in May to those agencies which had not responded. In an attempt to increase participation, a third copy of the questionnaire, preceded by a postcard requesting participation, was sent in June. A sample of the questionnaire is included in Appendix A. Samples of the letter of introduction and follow-up letters are included in Appendix B.

One question (Section F: Physical Facilities, Question 2: Describe the physical facilities for courses in the production of art by placing the appropriate symbols in the squares of the chart provided) was deleted from the study due to inadequate response.

Table I shows the number of questionnaires distributed in the original sample; the number of questionnaires returned but not completed (because they were not applicable, the agency was no longer functioning, or a group was deleted due to total lack of response); the adjusted sample total (formed by subtracting the number of questionnaires which were returned but not completed, from the original sample total); the number of questionnaires returned and completed; and, the number of questionnaires not returned.

Completed questionnaires were received from:

1. University-Art College Group - Six of the six or, 100%
of the agencies questionnaired
2. Junior College Group - Five of the six or, 83.3%
of the agencies questionnaired
3. YMCA - YWCA Group - Eight of the nine or, 88.9%
of the agencies questionnaired
4. City Recreation Board Group - Five of the eight or, 62.5%
of the agencies questionnaired

5. Community Art Class Group 1 - Twelve of the twenty-two or,
(associated with the Department of Extension, University of Alberta) 54.5% of the agencies questioned
6. Community Art Class Group 2 - Fourteen of the twenty or,
(independent of the Department of Extension) 70.0% of the agencies questioned
7. Community Craft Centre Group - Thirty of the forty-six or,
65.3% of the agencies questioned
8. Edmonton: Urban, Informal Art-Craft Group - Five of the five or, 100%
of the agencies questioned

The readjusted sample total, after discounting those groups of agencies or individual agencies for which the questionnaire was not applicable, was 122 agencies. The findings of the study are based on a return of eighty-five of the one hundred twenty-two or, 69.7% of the agencies which completed the questionnaire. For each group in the sample, response to the questionnaire is tabulated in percentage form using the readjusted sample total for each group.

ORGANIZATION AND TREATMENT OF DATA

The data for all questions in the questionnaire is presented in tabular form with an accompanying description. Responses for each question are described and reported in raw score and percentage form.

TABLE I

PARTICIPATION BY QUESTIONNAIRED SAMPLE GROUPS

Sample Groups	Original Sample Total	No Longer Functioning, Not Applicable or Deleted due to Total Lack of Response		Adjusted Sample Total	Number Completing the Questionnaire		Number Not Responding	
		Raw Score	%		Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	6	6	100.0	-	-
Junior College Group	6	-	-	6	5	83.3	1	16.7
YMCA - YWCA Group	12	3	25	9	8	88.9	1	11.1
City Recreation Board Group	10	2	20	8	5	62.5	3	37.5
Recreation Branch Area Consultant Group	7	7	100	-	-	-	-	-
Community Art Class Group 1 (affiliated with the Dept. of Extension, U. of A.)	25	3	12	22	12	54.5	10	45.5
Community Art Class Group 2 (not affilia- ted with the Dept. of Extension, U. of A.)	23	3	13.3	20	14	70.0	6	30.0
Community Craft Centre Group	56	10	17.8	46	30	65.2	16	34.8
Edmonton: The Urban, Informal Art-Craft Group	5	-	-	5	5	100.0	-	-
Commercial Art School Group	4	4	100	-	-	-	-	-
TOTAL	154	32	20.8%	122	85	69.7%	38	30.3%

CHAPTER IV

OPPORTUNITIES FOR EDUCATION IN THE PRODUCTION OF ART

The purpose of this chapter is to provide a description of the various opportunities which were available to children, adolescents and adults for acquiring an education in the production of art during the academic year of 1970-1971. Tables and a discussion of the courses offered at the introductory and advanced levels in the areas of fine art, graphic art, crafts, industrial design, visual design and architecture are presented in relation to Questions #1 and #2 of Section D:

1. Indicate those introductory and advanced courses which are offered by the agency for children and adolescents.
2. Indicate those introductory and advanced courses which are offered by the agency for adults.

The data from these two questions is reorganized in the latter part of the chapter to illustrate each of the eight agency groups in terms of:

- a. the courses it offered; and,
- b. the age groups to which it offered these courses.

This information is presented in tabular form with an accompanying discussion.

COURSES IN THE PRODUCTION OF ART

Courses in Fine Art.

Fine Art: Painting (Table II)

a. Elementary School Children (Grades 1-6)

Twenty-two of the eighty-five or, 25.9% of the responding

sample reported that they offered introductory courses in painting, and, six of the eighty-five or, 7.0% of the responding sample indicated that they provided advanced courses in painting for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

For adolescents, twenty-one of the eighty-five or, 24.7% of the responding sample stated that they presented introductory courses in painting, and, nine of the eighty-five or, 10.6% of the responding sample revealed that they held advanced courses in painting.

c. Post Secondary Formal Education Requiring Senior Matriculation

It was reported that introductory courses at the post secondary formal education level were conducted by three of the eighty-five or, 3.5% of the responding sample. At the advanced level, five of the eighty-five or, 5.9% of the responding sample indicated that they offered courses in painting for formal education.

d. Informal Adult Education Not Requiring Senior Matriculation

Fifty-two of the eighty-five or, 61.1% of the responding sample stated that they presented introductory courses in painting for informal adult education. As well, thirty of the eighty-five or, 35.5% of the responding sample specified that they provided advanced courses in painting for informal adult education.

Fine Art: Drawing (Table III)

a. Elementary School Children (Grades 1-6)

Seventeen of the eighty-five or, 20.0% of the responding sample specified that they conducted introductory courses in drawing, while only six of the eighty-five or, 7.0% of the responding sample reported that

they gave advanced courses in drawing for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

It was reported that introductory courses in drawing for secondary school adolescents were presented by thirteen of the eighty-five or, 15.3% of the responding sample. Six of the eighty-five or, 7.0% of the responding sample stated that they held advanced courses in drawing for adolescents.

c. Post Secondary Formal Education Requiring Senior Matriculation

Three of the eighty-five or, 3.5% of the responding sample related that they offered introductory courses in drawing, and, four of the eighty-five or, 4.7% of the responding sample specified that they provided advanced courses in drawing for post secondary formal education.

d. Informal Adult Education Not Requiring Senior Matriculation

Thirty-seven of the eighty-five or, 43.5% of the responding sample indicated that they gave introductory courses in drawing, and, twenty-two of the eighty-five or, 25.9% of the responding sample revealed that they provided advanced courses in drawing for informal adult education.

Fine Art: Sculpture (Table IV)

a. Elementary School Children (Grades 1-6)

For elementary school children, seven of the eighty-five or, 8.2% of the responding sample stated that they presented introductory courses in sculpture, and, one of the eighty-five or, 1.2% of the responding sample indicated that it gave advanced courses in sculpture.

TABLE III

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

FINE ART: Drawing

Agency Group	No. in Sample	Educational Levels															
		Elementary School Children: Grades 1-6				Secondary School Adolescents: Grades 7-12				Post Secondary Formal Education (Requiring Senior Matriculation)				Informal Adult Education (Not Requiring Senior Matriculation)			
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	1	16.7	-	-	2	33.3	3	50.0	2	33.3	2	33.3
Junior College Group	5	-	-	-	-	1	20.0	1	20.0	1	20.0	1	20.0	3	60.0	2	40.0
YMCA - YWCA Group	8	4	50.0	-	-	1	12.5	-	-	-	-	-	-	1	12.5	-	-
City Recreation Board Group	5	4	80.0	2	40.0	3	60.0	2	40.0	-	-	-	-	3	60.0	2	40.0
Community Art Class Group 1	12	3	25.0	1	8.3	3	25.0	1	8.3	-	-	-	-	11	91.7	11	91.7
Community Art Class Group 2	14	1	7.1	-	-	1	7.1	-	-	-	-	-	-	6	42.8	11	7.1
Community Craft Centre Group	30	4	13.3	2	6.7	2	6.7	2	6.7	-	-	-	-	7	23.3	3	10.0
Edmonton: Urban, Informal Art-Craft Centre Group	5	1	20.0	1	20.0	1	20.0	-	-	-	-	-	-	4	80.0	1	20.0
TOTAL	85	17	20.0	6	7	13	15.3	6	7	3	3.5	4	4.7	37	43.5	22	25.9

b. Secondary School Adolescents (Grades 7-12)

It was reported that introductory courses in sculpture were conducted for secondary school adolescents by ten of the eighty-five or, 11.7% of the responding sample.

c. Post Secondary Formal Education Requiring Senior Matriculation

Two of the eighty-five or, 2.3% of the responding sample indicated that they provided introductory courses in sculpture, and, four of the eighty-five or, 4.7% of the responding sample specified that they offered advanced courses in sculpture for post secondary formal education.

d. Informal Adult Education Not Requiring Senior Matriculation

At the introductory level, seven of the eighty-five or, 8.2% of the responding sample revealed that they held courses in sculpture for informal adult education.

A Discussion of Courses in the Area of

Fine Art: Painting, Drawing

and Sculpture

a. Elementary School Children (Grades 1-6)

In the area of fine art, painting was most frequently taught to elementary school children. Twenty-two of the eighty-five or, 25.9% of the responding sample reported that they offered introductory courses in painting to this age group. In drawing, seventeen of the eighty-five or, 20.0% of the responding sample specified that they held introductory courses. However, it was indicated that introductory courses in sculpture were presented by only seven of the eighty-five or, 8.2% of the responding sample.

The provision of advanced courses for elementary school children in the areas of fine art was more limited. In painting and drawing, six of the eighty-five or, 7.0% of the responding sample stated that they provided advanced courses to this group. Only one of the eighty-five or, 1.2% of the responding sample reported that it presented advanced courses in sculpture to children.

b. Secondary School Adolescents (Grades 7-12)

In the area of fine art, painting was most frequently taught to secondary school adolescents as it was to elementary school children. Twenty-one of the eighty-five or, 24.7% of the responding sample related that they held introductory courses in painting for secondary school adolescents. In drawing, thirteen of the eighty-five or, 15.3% of the responding sample stated that they provided introductory courses to this group. As well, it was revealed that introductory courses in sculpture were offered by ten of the eighty-five or, 11.7% of the responding sample for adolescents.

The provision of advanced courses in the areas of fine art for secondary school adolescents was limited as it was in the case of elementary school children. Nine of the eighty-five or, 10.6% of the responding sample reported that they held advanced courses in painting, and six of the eighty-five or, 7.0% of the responding sample indicated that they conducted advanced courses in drawing for secondary school adolescents. None of the agencies in the responding sample stated that they offered advanced courses in sculpture for secondary school adolescents.

c. Post Secondary Formal Education Requiring Senior Matriculation

In painting and drawing, three of the eighty-five or, 3.5% of

the responding sample specified that they gave introductory courses at the post secondary formal education level. Two of the eighty-five or, 2.3% of the responding sample related that they conducted introductory courses in sculpture at this level.

More advanced courses than introductory courses in the area of fine art were offered at the post secondary formal education level. Five of the eighty-five or, 5.9% of the responding sample reported that they presented advanced courses in painting for post secondary formal education. In drawing and sculpture, four of the eighty-five or, 4.7% of the responding sample indicated that they provided advanced courses at the post secondary formal education level.

d. Informal Adult Education Not Requiring Senior Matriculation

In the area of fine art, courses in painting were most frequently presented. Fifty-two of the eighty-five or, 61.1% of the responding sample revealed that they offered introductory courses in painting for informal adult education. In drawing, thirty-seven of the eighty-five or, 43.5% of the responding sample stated that they gave introductory courses, while only seven of the eighty-five or, 8.2% of the responding sample specified that they conducted introductory courses in sculpture for this group.

The provision of advanced courses for informal adult education in the areas of fine art was limited in comparison to the provision of introductory courses. Thirty-three of the eighty-five or, 35.5% of the responding sample reported that they held advanced courses in painting, and, twenty-two of the eighty-five or, 25.9% of the responding sample related that they gave advanced courses in drawing for informal adult education. None of the agencies stated that they presented advanced

courses in sculpture.

Courses in Graphic Art

Graphic Art: Printmaking (Table V)

a. Elementary School Children (Grades 1-6)

Six of the eighty-five or, 7.0% of the responding sample reported that they provided introductory courses in printmaking, and, only one of the eighty-five or, 1.2% of the responding sample indicated that it conducted advanced courses in printmaking for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

It was reported that for secondary school adolescents, introductory courses in printmaking were given by seven of the eighty-five or, 8.2% of the responding sample, and, that advanced courses in printmaking were presented by one of the eighty-five or, 1.2% of the responding sample.

c. Post Secondary Formal Education Requiring Senior Matriculation

For post secondary formal education, two of the eighty-five or, 2.3% of the responding sample stated that they offered introductory courses in printmaking, and, four of the eighty-five or, 4.7% of the responding sample revealed that they held advanced courses in printmaking.

d. Informal Adult Education Not Requiring Senior Matriculation

Seven of the eighty-five or, 8.2% of the responding sample related that they gave introductory courses in printmaking, while only one of the eighty-five or, 1.2% of the responding sample indicated that it presented advanced courses in printmaking for informal adult education.

TABLE V

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

GRAPHIC ART: Printmaking

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6				Secondary School Adolescents: Grades 7-12				Post Secondary Formal Education (Requiring Senior Matriculation)			
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	-	-	2	33.3	4	66.7
Junior College Group	5	-	-	-	-	1	20.0	-	-	-	-	-	-
YMCA - YWCA Group	8	1	12.5	-	-	1	12.5	-	-	-	-	-	-
City Recreation Board Group	5	3	60.0	-	-	2	40.0	-	-	-	-	-	-
Community Art Class Group 1	12	1	8.3	-	-	1	8.3	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	1	7.1	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	1	20.0	1	20.0	1	20.0	1	20.0	-	-	-	-
TOTAL	85	6	7.0	1	1.2	7	8.2	1	1.2	2	2.3	4	4.7
										7	8.2	1	1.2

Graphic Art: Photography (Table VI)

a. Elementary School Children (Grades 1-6)

For elementary school children only one of the eighty-five or, 1.2% of the responding sample stated that it conducted introductory courses in photography.

b. Secondary School Adolescents (Grades 7-12)

In photography, two of the eighty-five or, 2.3% of the responding sample indicated that they provided introductory courses for secondary school adolescents.

c. Post Secondary Formal Education Requiring Senior Matriculation

It was revealed that for post secondary formal education, introductory and advanced courses in photography were presented by three of the eighty-five or, 3.5% of the responding sample.

d. Informal Adult Education Not Requiring Senior Matriculation

Seven of the eighty-five or, 8.2% of the responding sample reported that they held introductory courses in photography, and, three of the eighty-five or, 3.5% of the responding sample related that they gave courses in photography for informal adult education.

Graphic Art: Cinema (Table VII)

a. Elementary School Children (Grades 1-6)

Two of the eighty-five or, 2.3% of the responding sample stated that they provided introductory courses in cinema for elementary school children.

TABLE VI

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

GRAPHIC ART: Photography

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6				Secondary School Adolescents: Grades 7-12				Post Secondary Formal Education (Requiring Senior Matriculation)			
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	-	-	2	33.3	2	33.3
Junior College Group	5	-	-	-	-	-	-	-	-	1	20.0	-	-
YMCA - YWCA Group	8	1	12.5	-	-	1	12.5	-	-	-	-	-	-
City Recreation Board Group	5	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group.1	12	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	1	7.1	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL	85	1	1.2	-	-	2	2.3	-	-	3	3.5	3	3.5

b. Secondary School Adolescents (Grades 7-12)

The investigator was informed that in cinema, three of the eighty-five or, 3.5% of the responding sample offered introductory courses for secondary school adolescents.

c. Informal Adult Education Not Requiring Senior Matriculation

For informal adult education, one of the eighty-five or, 1.2% of the responding sample indicated that it held introductory courses in cinema.

A Discussion of Courses in the Area of Graphic Art:

Printmaking, Photography and Cinema

a. Elementary School Children (Grades 1-6)

In the area of graphic art, six of the eighty-five or, 7.0% of the responding sample stated that they offered introductory courses in printmaking for elementary school children. In photography, one of the eighty-five or, 1.2% of the responding sample reported that it conducted introductory courses, and in cinema, two of the eighty-five or, 2.3% of the responding sample indicated that they presented introductory courses for this age group.

None of the agencies in the responding sample stated that they provided advanced courses in photography or cinema, and, only one of the eighty-five or 1.2% of the responding sample specified that it held advanced courses in printmaking for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

In the area of graphic art, seven of the eighty-five or, 8.2% of the responding sample related that they gave introductory courses in

TABLE VII

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

GRAPHIC ART: Cinema

Agency Group	No. in Sample	Educational Levels																Informal Adult Education (Not Requiring Senior Matriculation)
		Elementary School Children: Grades 1-6				Secondary School Adolescents: Grades 7-12				Post Secondary Formal Education (Requiring Senior Matriculation)				Informal Adult Education (Not Requiring Senior Matriculation)				
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.		
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	
University - Art College Group	6	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Junior College Group	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
YMCA - YWCA Group	8	1	12.5	-	-	1	12.5	-	-	-	-	-	-	-	-	-	-	-
City Recreation Board Group	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	1	7.1	-	-	1	7.1	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	1	20.0	-	-	-	-	-	-	1	20.0	-	-	-
TOTAL	85	2	2.3	-	-	3	3.5	-	-	-	-	-	-	1	1.2	-	-	-

printmaking for secondary school adolescents. The investigator was advised that in photography, two of the eighty-five or, 2.3% of the responding sample offered introductory courses, and in cinema, three of the eighty-five or, 3.5% of the responding sample presented introductory courses for adolescents.

None of the agencies in the responding sample stated that they conducted advanced courses in photography and cinema, and only one of the eighty-five or, 1.2% of the responding sample indicated that it offered advanced courses in printmaking.

c. Post Secondary Formal Education Requiring Senior Matriculation

In the area of graphic art, two of the eighty-five or, 2.3% of the responding sample reported that they held introductory courses in printmaking at the post secondary formal education level. Three of the eighty-five or, 3.5% of the responding sample revealed that they provided introductory courses in photography, and, one of the eighty-five or, 1.2% of the responding sample indicated that it offered introductory courses in cinema.

At the advanced level, four of the eighty-five or, 4.7% of the responding sample stated that they gave courses in printmaking, and, three of the eighty-five or, 3.5% of the responding sample specified that they conducted courses in photography. None of the agencies in the responding sample reported that they held advanced courses in cinema at the post secondary formal education level.

d. Informal Adult Education Not Requiring Senior Matriculation

In the area of graphic art, seven of the eighty-five or, 8.2% of the responding sample related that they offered introductory courses in

printmaking and photography. None of the agencies stated that they provided courses in cinema.

At the advanced level, one of the eighty-five or, 1.2% of the responding sample revealed that it presented courses in printmaking, and, three of the eighty-five or, 3.5% of the responding sample indicated that they offered courses in photography.

Courses in Crafts

Crafts: Ceramics (Table VIII)

a. Elementary School Children (Grades 1-6)

The investigator advised that for elementary school children, eighteen of the eighty-five or, 21.2% of the responding sample reported that they presented introductory courses in ceramics. Seven of the eighty-five or, 8.2% of the responding sample stated that they held advanced courses in ceramics.

b. Secondary School Adolescents (Grades 7-12)

For secondary school adolescents, twenty-eight of the eighty-five or, 32.9% of the responding sample indicated that they held introductory courses, and, eleven of the eighty-five or, 12.9% of the responding sample revealed that they conducted advanced courses in ceramics.

c. Post Secondary Formal Education Requiring Senior Matriculation

Two of the eighty-five or, 2.3% of the responding sample stated that they gave introductory courses in ceramics, and, three of the eighty-five or, 3.5% of the responding sample related that they offered advanced courses in ceramics for post secondary formal education.

d. Informal Adult Education Not Requiring Senior Matriculation

For informal adult education, forty-seven of the eighty-five or,

55.3% of the responding sample stated that they presented introductory courses, and, twenty of the eighty-five or, 23.5% of the responding sample indicated that they conducted advanced courses in ceramics.

Crafts: Jewellery (Table IX)

a. Elementary School Children (Grades 1-6)

Three of the eighty-five or, 3.5% of the responding sample revealed that they provided introductory courses in jewellery for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

The investigator was informed that four of the eighty-five or, 4.7% of the responding sample offered introductory courses, and, only one of the eighty-five or, 1.2% of the responding sample conducted advanced courses in jewellery for adolescents.

c. Post Secondary Formal Education Requiring Senior Matriculation

For post secondary formal education, one of the eighty-five or, 1.2% of the responding sample stated that it presented advanced courses in jewellery for post secondary formal education.

d. Informal Adult Education Not Requiring Senior Matriculation

Four of the eighty-five or, 4.7% of the responding sample revealed that they held introductory courses in jewellery, and, three of the eighty-five or, 3.5% of the responding sample indicated that they offered advanced courses in jewellery for informal adult education.

Crafts: Weaving (Table X)

a. Elementary School Children (Grades 1-6)

It was revealed that in weaving, introductory courses were pre-

sented by eight of the eighty-five or, 9.4% of the responding sample, and, advanced courses were given by one of the eighty-five or, 1.2% of the responding sample for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

For secondary school adolescents, eleven of the eighty-five or, 12.9% of the responding sample reported that they provided introductory courses in weaving, and, three of the eighty-five or, 3.5% of the responding sample indicated that they offered advanced courses in weaving.

c. Post Secondary Formal Education Requiring Senior Matriculation

One of the eighty-five or, 1.2% of the responding sample stated that it conducted advanced courses in weaving for post secondary formal education.

d. Informal Adult Education Not Requiring Senior Matriculation

In the case of informal adult education, fifteen of the eighty-five or, 17.6% of the responding sample revealed that they gave introductory courses in weaving, and, ten of the eighty-five or, 11.7% of the responding sample specified that they presented advanced courses in weaving.

Crafts: Textiles (Table XI)

a. Elementary School Children (Grades 1-6)

Only one of the eighty-five or, 1.2% of the responding sample reported that it provided introductory courses in textiles for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

For secondary school adolescents, four of the eighty-five or,

TABLE X

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

CRAFTS: Weaving

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6				Secondary School Adolescents: Grades 7-12				Post Secondary Formal Education (Requiring Senior Matriculation)			
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	-	-	1	16.7	1	16.7
Junior College Group	5	-	-	-	-	-	-	-	-	-	-	1	20.0
YMCA - YMCA Group	8	3	37.5	-	-	2	25.0	-	-	-	-	1	12.5
City Recreation Board Group	5	4	80.0	-	-	3	60.0	-	-	-	-	2	40.0
Community Art Class Group 1	12	1	8.3	-	-	1	8.3	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	1	7.1	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	1	3.3	3	10.0	3	10.0	-	-	8	26.7
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	1	20.0	-	-	-	-	3	60.0
TOTAL	85	8	9.4	1	1.2	11	12.9	3	3.5	-	-	15	17.6
										1	1.2	10	11.7

4.7% of the responding sample indicated that they held introductory courses in textiles.

c. Post Secondary Formal Education Requiring Senior Matriculation

The investigator was informed that in textiles, introductory and advanced courses were offered by one of the eighty-five or, 1.2% of the responding sample for post secondary formal education.

d. Informal Adult Education Not Requiring Senior Matriculation

Ten of the eighty-five or, 11.7% of the responding sample revealed that they gave introductory courses in textiles, and, two of the eighty-five or, 2.3% of the responding sample specified that they presented advanced courses in textiles for informal adult education.

Crafts: Enameling (Table XII)

a. Elementary School Children (Grades 1-6)

It was stated that for elementary school children, introductory and advanced courses in enameling were presented by one of the eighty-five or, 1.2% of the responding sample.

b. Secondary School Adolescents (Grades 7-12)

For secondary school adolescents, three of the eighty-five or, 3.5% of the responding sample reported that they held introductory courses in enameling, and, one of the eighty-five or, 1.2% of the responding sample stated that it gave advanced courses in enameling.

c. Post Secondary Formal Education Requiring Senior Matriculation

One of the eighty-five or, 1.2% of the responding sample indicated that it provided advanced courses in enameling for post secondary

TABLE XI

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

CRAFTS: Textiles

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6			Secondary School Adolescents: Grades 7-12			Post Secondary Formal Education (Requiring Senior Matriculation)			Informal Adult Education (Not Requiring Senior Matriculation)		
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	1	16.7	-	-	-	-
Junior College Group	5	-	-	-	-	1	20.0	-	-	1	20.0	-	-
YMCA - YWCA Group	8	-	-	-	-	-	-	-	-	1	12.5	1	12.5
City Recreation Board Group	5	1	20.0	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	1	8.3	-	-
Community Art Class Group 2	14	-	-	-	-	1	7.1	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	2	6.7	-	-	-	-	1	3.3
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	1	20.0	-	-	-	-	-	-
TOTAL	85	1	1.2	-	-	4	4.7	-	-	1	1.2	2	2.3

formal education.

d. Informal Adult Education Not Requiring Senior Matriculation

In enameling, four of the eighty-five or, 4.7% of the responding sample revealed that they gave introductory courses, and, one of the eighty-five or, 1.2% of the responding sample specified that it offered advanced courses for informal adult education.

A Discussion of Courses in the Area of Crafts:

Ceramics, Jewellery, Weaving, Textiles
and Enameling

a. Elementary School Children (Grades 1-6)

In the area of crafts, ceramics was the most frequently presented course for school children. Eighteen of the eighty-five or, 21.1% of the responding sample reported that they offered introductory courses in ceramics for elementary school children. In weaving, eight of the eighty-five or, 9.4% of the responding sample indicated that they presented introductory courses, and in jewellery, three of the eighty-five or, 3.5% of the responding sample stated that they held introductory courses for children. As well, the investigator was informed that in the areas of textiles and enameling, one of the eighty-five or, 1.2% of the responding sample provided introductory courses for this age group.

None of the agencies in the responding sample stated that they gave advanced courses in ceramics, jewellery or textiles for elementary school children. In weaving and enameling, one of the eighty-five or, 1.2% of the responding sample reported that it provided advanced courses for this age group.

b. Secondary School Adolescents (Grades 7-12)

In the area of crafts, courses in ceramics were more frequently presented to school adolescents than any other course. Twenty-eight of the eighty-five or, 32.9% of the responding sample reported that they held introductory courses in ceramics for adolescents. Eleven of the eighty-five or, 12.9% of the responding sample specified that they offered introductory courses in weaving. In jewellery and textiles, four of the eighty-five or, 4.7% of the responding sample stated that they gave introductory courses. As well, three of the eighty-five or, 3.5% of the responding sample indicated that they provided introductory courses in enameling for secondary school adolescents.

At the advanced level, eleven of the eighty-five or, 12.9% of the responding sample reported that they conducted courses in ceramics, and, three of the eighty-five or, 3.5% of the responding sample indicated that they presented courses in weaving for secondary school adolescents. In jewellery, textiles and enameling, one of the eighty-five or, 1.2% of the responding sample stated that it gave advanced courses for this age group.

c. Post Secondary Formal Education Requiring Senior Matriculation

In the area of crafts, two of the eighty-five or, 2.3% of the responding sample revealed that they held introductory courses in ceramics, and, one of the eighty-five or, 1.2% of the responding sample specified that it provided introductory courses in textiles at the post secondary formal education level. None of the agencies in the responding sample informed the investigator that they offered introductory courses in jewellery, weaving and enameling for this group.

At the advanced level, three of the eighty-five or, 3.5% of the

responding sample stated that they presented courses in ceramics and in the areas of jewellery, weaving and enameling, one of the eighty-five or, 1.2% of the responding sample reported that it conducted courses for post secondary formal education.

d. Informal Adult Education Not Requiring Senior Matriculation

In the area of crafts, courses in ceramics were most frequently provided for informal adult education. Thirty-seven of the eighty-five or, 43.5% of the responding sample indicated that they held introductory courses in ceramics for informal adult education. In weaving, fifteen of the eighty-five or, 17.6% of the responding sample revealed that they presented introductory courses, and, in textiles, ten of the eighty-five or, 11.7% of the responding sample stated that they conducted introductory courses at this level. In jewellery and enameling, four of the eighty-five or, 4.7% of the responding sample specified that they offered courses for informal adult education.

At the advanced level, twenty of the eighty-five or, 23.5% of the responding sample reported that they provided courses in ceramics for informal adult education. In weaving, nine of the eighty-five or, 10.6% of the responding sample revealed that they held advanced courses, and in textiles, three of the eighty-five or, 3.5% of the responding sample indicated that they gave advanced courses. None of the agencies in the responding sample stated that they offered advanced courses in jewellery or enameling for informal adult education.

Courses in Industrial Design

Industrial Design: Product Design (Table XIII)

a. Post Secondary Formal Education Requiring Senior Matriculation

One of the eighty-five or, 1.2% of the responding sample

reported that it offered advanced courses in product design for post secondary formal education.

Industrial Design: Corporate Identity Design

No agencies in the Province of Alberta indicated that they presented corporate identity design for elementary school children; secondary school adolescents, post secondary formal education or informal adult education.

Industrial Design: Packaging Design (Table XIV)

a. Post Secondary Formal Education Requiring Senior Matriculation

One of the eighty-five or, 1.2% of the responding sample stated that it provided advanced courses in packaging design for post secondary formal education.

A Discussion of Courses in the Area of Industrial Design:

Product Design, Corporate Identity Design

and Packaging Design

a. Elementary School Children (Grades 1-6)

None of the agencies in the responding sample reported that they presented introductory or advanced courses in product design, packaging design or corporate identity design for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

None of the agencies in the responding sample indicated that they provided introductory or advanced courses in product design, packaging design or corporate identity design for secondary school adolescents.

c. Post Secondary Formal Education Requiring Senior Matriculation

None of the agencies in the responding sample reported that they gave introductory courses in product design or packaging design at the post secondary formal education level. As well no agencies in the responding sample indicated that they provided either introductory or advanced courses in corporate identity design. However, one of the eighty-five or, 1.2% of the responding sample revealed that it offered courses in product design and packaging design for post secondary formal education.

d. Informal Adult Education Not Requiring Senior Matriculation

None of the agencies in the responding sample indicated that they provided introductory or advanced courses in product design, packaging design or corporate identity design for informal adult education.

Courses in Visual Design

Visual Design: Typography (Table XV)

a. Post Secondary Formal Education Requiring Senior Matriculation

Two of the eighty-five or, 2.3% of the responding sample indicated that they presented advanced courses in typography for post secondary formal education.

b. Informal Adult Education Not Requiring Senior Matriculation

For informal adult education, one of the eighty-five or, 1.2% of the responding sample reported that it provided introductory courses in typography.

TABLE XV

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

VISUAL DESIGN: Typography

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6				Secondary School Adolescents: Grades 7-12				Post Secondary Formal Education (Requiring Senior Matriculation)			
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	-	-	2	33.3	-	-
Junior College Group	5	-	-	-	-	-	-	-	-	-	-	-	-
YMCA - YWCA Group	8	-	-	-	-	-	-	-	-	-	-	-	-
City Recreation Board Group	5	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	20.0	-	-
TOTAL	85	-	-	-	-	-	-	-	-	2	2.3	1	1.2

Visual Design: Advertising Design (Table XVI)

a. Secondary School Adolescents (Grades 7-12)

It was revealed that introductory and advanced courses in advertising design were provided for secondary school adolescents by one of the eighty-five or, 1.2% of the responding sample.

b. Post Secondary Formal Education Requiring Senior Matriculation

One of the eighty-five or, 1.2% of the responding sample stated that it offered advanced courses in advertising design for post secondary formal education.

c. Informal Adult Education Not Requiring Senior Matriculation

For informal adult education, one of the eighty-five or, 1.2% of the responding sample reported that it presented introductory courses in advertising design.

Visual Design: Design for Mass Media (Table XVII)

a. Post Secondary Formal Education Requiring Senior Matriculation

One of the eighty-five or, 1.2% of the responding sample indicated that it provided advanced courses in design for mass media for post secondary formal education.

Visual Design: Graphic Design (Table XVIII)

a. Secondary School Adolescents (Grades 7-12)

One of the eighty-five or, 1.2% of the responding sample indicated that it held introductory courses in graphic design for secondary school adolescents.

TABLE XVI

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

VISUAL DESIGN: Advertising Design

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6			Secondary School Adolescents: Grades 7-12			Post Secondary Formal Education (Requiring Senior Matriculation)			Informal Adult Education (Not Requiring Senior Matriculation)		
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	1	16.7	-	-	-	-
Junior College Group	5	-	-	-	-	1	20.0	-	-	1	20.0	-	-
YMCA - YWCA Group	8	-	-	-	-	1	12.5	-	-	-	-	-	-
City Recreation Board Group	5	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL	85	-	-	-	-	1	1.2	1	1.2	-	-	1	1.2

TABLE XVII

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

VISUAL DESIGN: Design for Mass Media

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6			Secondary School Adolescents: Grades 7-12			Post Secondary Formal Education (Requiring Senior Matriculation)			Informal Adult Education (Not Requiring Senior Matriculation)		
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	-	-	-	-	-	-
Junior College Group	5	-	-	-	-	-	-	-	-	-	-	-	-
YMCA - YWCA Group	8	-	-	-	-	-	-	-	-	-	-	-	-
City Recreation Board Group	5	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL	85	-	-	-	-	-	-	-	-	1	-	-	1.2

b. Post Secondary Formal Education Requiring Senior Matriculation

For post secondary formal education; one of the eighty-five or, 1.2% of the responding sample stated that it presented introductory courses in graphic design, and three of the eighty-five or, 3.5% of the responding sample reported that they offered advanced courses in graphic design.

c. Informal Adult Education Not Requiring Senior Matriculation

It was revealed that three of the eighty-five or, 3.5% of the responding sample offered introductory courses in graphic design for informal adult education.

Visual Design: Exhibition Design (Table XIX)

a. Secondary School Adolescents (Grades 7-12)

One of the eighty-five or, 1.2% of the responding sample reported that it offered introductory courses in exhibition design for secondary school adolescents.

b. Informal Adult Education Not Requiring Senior Matriculation

The researcher was informed that introductory and advanced courses in exhibition design were presented for informal adult education by one of the eighty-five or, 1.2% of the responding sample.

A Discussion of Courses in the Area of Visual Design:

Design for Mass Media, Graphic Design

and Exhibition Design

a. Elementary School Children (Grades 1-6)

None of the agencies in the responding sample stated that they

TABLE XVIII

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

VISUAL DESIGN: Graphic Design

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6				Secondary School Adolescents: Grades 7-12				Post Secondary Formal Education (Requiring Senior Matriculation)			
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	-	-	1	16.7	-	-
Junior College Group	5	-	-	-	-	-	-	-	-	1	20.0	-	-
YMCA - YWCA Group	8	-	-	-	-	1	12.5	-	-	-	-	-	-
City Recreation Board Group	5	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL	85	-	-	-	-	1	1.2	-	-	1	1.2	3	3.5

TABLE XIX

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

VISUAL DESIGN: Exhibition Design

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6				Secondary School Adolescents: Grades 7-12				Post Secondary Formal Education (Requiring Senior Matriculation)			
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	-	-	-	-	1	16.7
Junior College Group	5	-	-	-	-	-	-	-	-	1	20.0	-	-
YMCA - YWCA Group	8	-	-	-	-	1	12.5	-	-	-	-	-	-
City Recreation Board Group	5	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL	85	-	-	-	-	1	1.2	-	-	-	-	1	1.2

offered introductory or advanced courses in typography, advertising design, design for mass media, graphic design or exhibition design for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

In graphic design and exhibition design, one of the eighty-five or, 1.2% of the responding sample reported that it offered introductory courses for secondary school adolescents. One of the eighty-five or, 1.2% of the responding sample revealed that it presented introductory and advanced courses in advertising design.

None of the agencies in the responding sample indicated that they provided introductory or advanced courses in typography or design for mass media. As well, no agencies stated that they conducted advanced courses in graphic design or exhibition design.

c. Post Secondary Formal Education Requiring Senior Matriculation

In the area of visual design, one of the eighty-five or, 1.2% of the responding sample stated that it held introductory courses in graphic design for post secondary formal education. None of the agencies in the responding sample reported that they offered courses in typography, advertising design, design for mass media or exhibition design at the introductory level.

In the provision of advanced courses, two of the eighty-five or, 2.3% of the responding sample indicated that they offered courses in typography. In advertising design, design for mass media, and exhibition design, one of the eighty-five or, 1.2% of the responding sample reported that it presented advanced courses for post secondary formal education. None of the agencies in the responding sample stated that they

gave advanced courses in graphic design for post secondary formal education.

d. Informal Adult Education Not Requiring Senior Matriculation

In graphic design, three of the eighty-five or, 3.5% of the responding sample revealed that they offered introductory courses for informal adult education. In typography, advertising design, exhibition design and design for mass media, only one of the eighty-five or, 1.2% of the responding sample stated that it presented introductory courses.

None of the agencies in the responding sample indicated that they provided advanced courses in the area of visual design.

Courses in Architecture

Architecture: Environmental Design (Table XX)

a. Post Secondary Formal Education Requiring Senior Matriculation

For post secondary formal education, one of the eighty-five or, 1.2% of the responding sample reported that it presented introductory courses in environmental design.

Architecture: Interior Design (Table XXI)

a. Post Secondary Formal Education Requiring Senior Matriculation

The investigator was informed that introductory and advanced courses in interior design were provided by two of the eighty-five or, 2.3% of the responding sample.

b. Informal Adult Education Not Requiring Senior Matriculation

For informal adult education, three of the eighty-five or, 3.5% of the responding sample reported that they held introductory courses in interior design, and, two of the eighty-five or, 2.3% of the responding

TABLE XX

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

ARCHITECTURE: Environmental Design

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6			Secondary School Adolescents: Grades 7-12			Post Secondary Formal Education (Requiring Senior Matriculation)			Informal Adult Education (Not Requiring Senior Matriculation)		
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	1	16.7	-	-	-	-
Junior College Group	5	-	-	-	-	-	-	-	-	-	-	-	-
YMCA - YWCA Group	8	-	-	-	-	-	-	-	-	-	-	-	-
City Recreation Board Group	5	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL	85	-	-	-	-	-	-	1	1.2	-	-	-	-

sample stated that they gave advanced courses in interior design.

Architecture: Landscape Design (Table XXII)

a. Secondary School Adolescents (Grades 7-12)

One of the eighty-five or, 1.2% of the responding sample reported that it presented introductory courses in landscape design for secondary school adolescents.

b. Post Secondary Formal Education Requiring Senior Matriculation

For post secondary formal education, one of the eighty-five or, 1.2% of the responding sample stated that it offered introductory courses in landscape design.

c. Informal Adult Education Not Requiring Senior Matriculation

Four of the eighty-five or, 4.7% of the responding sample reported that they gave introductory courses in landscape design for informal adult education.

A Discussion of Courses in the Area of Architecture:

Environmental Design, Interior Design

and Landscape Design

a. Elementary School Children (Grades 1-6)

None of the agencies in the responding sample indicated they offered introductory or advanced courses in environmental design, interior design or landscape design for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

None of the agencies in the responding sample stated that they provided introductory or advanced courses in environmental design,

TABLE XXI

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

ARCHITECTURE: Interior Design

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6			Secondary School Adolescents: Grades 7-12			Post Secondary Formal Education (Requiring Senior Matriculation)			Informal Adult Education (Not Requiring Senior Matriculation)		
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	1	16.7	1	16.7	-	-
Junior College Group	5	-	-	-	-	-	-	1	20.0	1	20.0	1	20.0
YMCA - YWCA Group	8	-	-	-	-	-	-	-	-	-	-	-	-
City Recreation Board Group	5	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	1	3.3	1	3.3
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	1	20.0	-	-
TOTAL	85	-	-	-	-	-	-	2	2.3	2	2.3	2	2.3

TABLE XXII

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION IN THE CATEGORY OF

ARCHITECTURE: Landscape Design

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6				Secondary School Adolescents: Grades 7-12				Post Secondary Formal Education (Requiring Senior Matriculation)			
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	-	-	-	-	-	-
Junior College Group	5	-	-	-	-	-	-	-	-	1	20.0	-	-
YMCA - YWCA Group	8	-	-	-	-	1	12.5	-	-	-	-	-	-
City Recreation Board Group	5	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	-	2	40.0
TOTAL	85	-	-	-	-	1	1.2	-	-	1	1.2	-	4.7

interior design or landscape design for secondary school adolescents.

c. Post Secondary Formal Education Requiring Senior Matriculation

In environmental design, interior design and landscape design, one of the eighty-five or, 1.2% of the responding sample reported that it presented introductory courses for post secondary formal education. In the provision of advanced courses, one of the eighty-five or, 1.2% of the responding sample revealed that it conducted courses in environmental design and interior design. None of the agencies in the responding sample stated that they offered advanced courses in landscape design at the post secondary formal education level.

d. Informal Adult Education Not Requiring Senior Matriculation

In the area of architecture, five of the eighty-five or, 5.9% of the responding sample reported that they conducted introductory courses in interior design for informal adult education. Four of the eighty five or, 4.7% of the responding sample indicated that they presented introductory courses in landscape design. None of the agencies in the responding sample stated that they provided introductory courses in environmental design.

In the provision of advanced courses, two of the eighty-five or, 2.3% of the responding sample revealed that they gave courses in interior design for informal adult education. None of the agencies in the responding sample reported that they held advanced courses in environmental design or landscape design for informal adult education.

Courses Added by the Respondants

Addition by Respondant: Basketry (Table XXIII)

a. Elementary School Children (Grades 1-6)

One of the eighty-five or, 1.2% of the responding sample

reported that it conducted introductory courses in basketry for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

For secondary school adolescents, one of the eighty-five or, 1.2% of the responding sample stated that it held introductory courses in basketry.

c. Informal Adult Education Not Requiring Senior Matriculation

In Basketry, four of the eighty-five or, 4.7% of the responding sample indicated that they provided introductory courses for informal adult education.

Addition by Respondant: Beading (Table XXIV)

a. Elementary School Children (Grades 1-6)

Two of the eighty-five or, 2.3% of the responding sample reported that they presented introductory courses in beading for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

One of the eighty-five or, 1.2% of the responding sample specified that it offered introductory courses in beading for secondary school adolescents.

Addition by Respondant: Leatherwork (Table XXV)

a. Elementary School Children (Grades 1-6)

In leatherwork, three of the eighty-five or, 3.5% of the responding sample stated that they gave introductory courses for elementary school children.

TABLE XXIII

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION ADDED BY THE RESPONDANTS:

Basketry

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6			Secondary School Adolescents: Grades 7-12			Post Secondary Formal Education (Requiring Senior Matriculation)			Informal Adult Education (Not Requiring Senior Matriculation)		
		Intro.	Raw Score	Adv.	Intro.	Raw Score	Adv.	Intro.	Raw Score	Adv.	Intro.	Raw Score	Adv.
University - Art College Group	6	-	-	-	-	-	-	-	-	-	-	-	-
Junior College Group	5	-	-	-	-	-	-	-	-	-	-	-	-
YMCA - YMCA Group	8	-	-	-	-	-	-	-	-	-	-	-	-
City Recreation Board Group	5	1	20.0	-	1	20.0	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	4	13.3	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL	85	1	1.2	-	1	1.2	-	-	-	-	4	4.7	-

TABLE XXIV

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION ADDED BY THE RESPONDANTS:

Beading

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6				Secondary School Adolescents: Grades 7-12				Post Secondary Formal Education (Requiring Senior Matriculation)			
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	-	-	-	-	-	-
Junior College Group	5	-	-	-	-	-	-	-	-	-	-	-	-
YMCA - YWCA Group	8	1	12.5	-	-	1	12.5	-	-	-	-	-	-
City Recreation Board Group	5	1	20.0	-	-	1	12.5	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL	85	2	2.3	-	-	1	1.2	-	-	-	-	-	-

b. Secondary School Adolescents (Grades 7-12)

For secondary school adolescents, two of the eighty-five or, 2.3% of the responding sample related that they presented introductory courses in leatherwork, and, one of the eighty-five or, 1.2% of the responding sample reported that it held advanced courses in leatherwork.

c. Informal Adult Education Not Requiring Senior Matriculation

For informal adult education, three of the eighty-five or, 3.5% of the responding sample indicated that they provided introductory courses in leatherwork, and, one of the eighty-five or, 1.2% of the responding sample revealed that it gave advanced courses in leatherwork.

Addition by Respondant: General Crafts (Table XXVI)

a. Elementary School Children (Grades 1-6)

For elementary school children, three of the eighty-five or, 3.5% of the responding sample indicated that they gave introductory courses in general crafts, and, one of the eighty-five or, 1.2% of the responding sample stated that it held advanced courses in general crafts.

b. Secondary School Adolescents (Grades 7-12)

In general crafts, one of the eighty-five or, 1.2% of the responding sample reported that it conducted introductory courses for secondary school adolescents.

c. Informal Adult Education Not Requiring Senior Matriculation

Three of the eighty-five or, 3.5% of the responding sample revealed that they presented introductory courses in general crafts for informal adult education.

TABLE XXV

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION ADDED BY THE RESPONDANTS:

Leatherwork

Agency Group	No. in Sample	Educational Levels											
		Elementary School Children: Grades 1-6			Secondary School Adolescents: Grades 7-12			Post Secondary Formal Education (Requiring Senior Matriculation)			Informal Adult Education (Not Requiring Senior Matriculation)		
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	-	-	-	-	-	-
Junior College Group	5	-	-	-	-	-	-	-	-	-	-	-	-
YMCA - YWCA Group	8	1	12.5	-	-	-	-	-	-	-	-	-	-
City Recreation Board Group	5	1	20.0	-	-	1	20.0	-	-	1	20.0	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	1	3.3	-	-	1	3.3	1	3.3	2	6.7	1	3.3
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL	85	3	3.5	-	-	2	2.3	1	1.2	3	3.5	1	1.2

TABLE XXVI

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION ADDED BY THE RESPONDANTS:

General Crafts

Agency Group	No. in Sample	Educational Levels												Informal Adult Education (Not Requiring Senior Matriculation)			
		Elementary School Children: Grades 1-6				Secondary School Adolescents: Grades 7-12				Post Secondary Formal Education (Requiring Senior Matriculation)							
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Junior College Group	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
YMCA - YWCA Group	8	1	12.5	1	12.5	-	-	-	-	-	-	-	-	-	-	-	-
City Recreation Board Group	5	2	40.0	-	-	1	20.0	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-	3	10.0	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL	85	3	3.5	1	1.2	1	1.2	-	-	-	-	-	-	3	3.5	-	-

Addition by Respondant: Visual Communications (Table XXVII)

a. Post Secondary Formal Education Requiring Senior Matriculation

For post secondary formal education, three of the eighty-five or, 3.5% of the responding sample conducted courses in visual communications. The University of Alberta indicated on the questionnaire that it provided a course in visual communications for post secondary formal education. This course was described in the University of Alberta Calendar as:

A studio-based course concerned with the analysis of information expressed visually in two and three dimensions, and with illusion implied in line and color.

An examination of the calendars of Alberta universities and junior colleges revealed that courses in visual communications were offered by the University of Calgary and the Red Deer College.

A Discussion of Courses Added by the Respondants:

Basketry, Beading, General Crafts, Leatherwork
and Visual Communications

a. Elementary School Children (Grades 7-12)

It was reported that for elementary school children, introductory courses in general crafts and leatherwork were offered by three of the eighty-five or, 3.5% of the responding sample. Two of the eighty-five or, 2.3% of the responding sample specified that they presented introductory courses in beading, and, one of the eighty-five or, 1.2% of the responding sample indicated that it gave introductory courses in basketry for this age group.

In the provision of advanced courses, one of the eighty-five or, 1.2% of the responding sample stated that it conducted courses in general crafts for elementary school children.

TABLE XXVII

THE PROVISION OF INTRODUCTORY AND ADVANCED COURSES IN ART PRODUCTION ADDED BY THE RESPONDANTS:

Visual Communications

Agency Group	No. in. Sample	Educational Levels											
		Elementary School Children: Grades 1-6				Secondary School Adolescents: Grades 7-12				Post Secondary Formal Education (Requiring Senior Matriculation)			
		Intro.		Adv.		Intro.		Adv.		Intro.		Adv.	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	-	-	2	33.3	-	-
Junior College Group	5	-	-	-	-	-	-	-	-	1	33.3	-	-
YMCA - YWCA Group	8	-	-	-	-	-	-	-	-	-	-	-	-
City Recreation Board Group	5	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL	85	-	-	-	-	-	-	-	-	3	3.5	-	-

b. Secondary School Adolescents (Grades 7-12)

In leatherwork, two of the eighty-five or, 2.3% of the responding sample reported that they held introductory courses for secondary school adolescents. In general crafts, basketry and beading, one of the eighty-five or, 1.2% of the responding sample revealed that it offered introductory courses for adolescents.

In the provision of advanced courses for adolescents, one of the eighty-five or, 1.2% of the responding sample stated that it conducted courses in leatherwork.

c. Post Secondary Formal Education Requiring Senior Matriculation

In visual communications, three of the eighty-five or, 3.5% of the responding sample indicated that they provided introductory courses at the post secondary formal education level.

d. Informal Adult Education Not Requiring Senior Matriculation

Four of the eighty-five or, 4.7% of the responding sample specified that they offered introductory courses in basketry for informal adult education. In leatherwork and general crafts, three of the eighty-five or, 3.5% of the responding sample reported that they gave introductory courses, and, one of the eighty-five or, 1.2% of the responding sample revealed that it held introductory courses in beading.

In the provision of advanced courses for informal adult education, one of the eighty-five or, 1.2% of the responding sample stated that it conducted courses in leatherwork.

SUMMARY OF COURSES IN THE PRODUCTION OF ART

a. Elementary School Children (Grades 1-6)

Ranked in order of importance, courses in the areas of fine art,

crafts and graphics, respectively, were most frequently provided for elementary school children. However, courses in art production were hardly abundant for children. Courses in painting, ceramics and drawing were at best provided by only approximately a quarter of the agencies in the study. No courses in the areas of industrial design, visual design or architecture were offered for elementary school children.

Of all the courses in art production, painting was most frequently taught to elementary school children. Twenty-two of the eighty-five or, 25.9% of the responding sample specified that they presented introductory courses in painting for children. In terms of the frequency of courses provided for children, ceramics ranked second in importance with eighteen of the eighty-five or, 21.2% of the responding sample stating that they offered this course at the introductory level. The third most frequently provided course was drawing. Seventeen of the eighty-five or, 20.0% of the responding sample reported that they provided introductory courses in drawing for elementary school children. Weaving was the fourth most frequently provided course for children with eight of the eighty-five or, 9.4% of the responding sample indicating that they presented this course at the introductory level.

Seven of the eighty-five or, 8.2% of the responding sample reported that they offered introductory courses in sculpture, and, six of the eighty-five or, 7.0% of the responding sample stated that they provided introductory courses in printmaking. Introductory courses in jewellery, leatherwork and general crafts were reported to be presented by three of the eighty-five or, 3.5% of the responding sample. Two of the eighty-five or, 2.3% of the responding sample indicated that they offered introductory courses in cinema and beading, and, one of the

eighty-five or, 1.2% of the responding sample stated that it provided introductory courses in photography, textiles, enamelling and basketry.

Advanced courses in the domain of art production were not often provided for elementary school children. Six of the eighty-five or, 7.0% of the responding sample reported that they offered advanced courses in painting and drawing, and, one of the eighty-five or, 1.2% of the responding sample revealed that it held advanced courses in sculpture, printmaking, enameling and general crafts.

b. Secondary School Adolescents (Grades 7-12)

Ranked in order of importance, courses in the areas of crafts, fine art and graphics, respectively, were most frequently provided for secondary school adolescents. As in the case of elementary school children, courses for adolescents were by no means abundant. Only approximately a quarter of the agencies provided classes in the most commonly offered courses which were ceramics and painting. No courses in the areas of industrial design and architecture were presented for adolescents. As well, in the area of visual design, no courses were offered in typography, advertising design and design for mass media.

Courses in ceramics were more frequently provided for adolescents than any other course. Twenty-eight of the eighty-five or, 32.9% of the responding sample indicated that they offered introductory courses in ceramics. Second highest in the frequency of courses provided for adolescents was painting. Twenty-one of the eighty-five or, 24.7% of the responding sample stated that they presented introductory courses in painting. Third highest in the frequency of courses provided was drawing with thirteen of the eighty-five or, 15.3% of the responding sample reporting that they offered introductory courses for adolescents.

Ranking fourth and fifth in importance were weaving and sculpture, respectively. Eleven of the eighty-five or, 12.9% of the responding sample indicated that they presented introductory courses in weaving, and, ten of the eighty-five or, 11.7% of the responding sample stated that they provided introductory courses in sculpture for adolescents.

In printmaking, seven of the eighty-five or, 8.2% of the responding sample revealed that they provided introductory courses. Four of the eighty-five or, 4.7% of the responding sample related that they gave introductory courses in jewellery and textiles, and, three of the eighty-five or, 3.5% of the responding sample indicated that they presented introductory courses in cinema and enameling. In photography and leatherwork, two of the eighty-five or, 2.3% of the responding sample revealed that they offered introductory courses for adolescents. One of the eighty-five or, 1.2% of the responding sample reported that it provided introductory courses in graphic design, exhibition design, beading and general crafts.

Advanced courses in the domain of art production for adolescents were sparsely provided. Eleven of the eighty-five or, 12.9% of the responding sample specified that they presented advanced courses in ceramics. It was stated that advanced courses in painting were given by nine of the eighty-five or, 10.6% of the responding sample. Six of the eighty-five or, 7.0% of the responding sample indicated that they held advanced courses in drawing, and, three of the eighty-five or, 3.5% of the responding sample reported that they provided advanced courses in weaving. Only one of the eighty-five or, 1.2% of the responding sample related that it offered advanced courses in printmaking, jewellery, enameling and leatherwork.

c. Post Secondary Formal Education Requiring Senior Matriculation

Only agencies in the University-Art College Group and the Junior College Group reported that they provided courses in art production at the post secondary formal education level. At this instruction level, advanced courses were in most cases presented more frequently than introductory courses.

Courses in the area of fine art were most frequently taught for post secondary formal education, of which painting was the most common. Three of the eighty-five or, 3.5% of the responding sample reported that they offered introductory courses, and, five of the eighty-five or, 5.9% of the responding sample reported that they offered advanced courses in painting. Second highest in the frequency of courses provided at this educational level was drawing. Three of the eighty-five or, 3.5% of the responding sample indicated that they gave introductory courses, and, four of the eighty-five or, 4.7% of the responding sample related that they held advanced courses in drawing. Sculpture and printmaking ranked third in frequency of the courses provided. Two of the eighty-five or, 2.3% of the responding sample stated that they presented introductory courses, and, four of the eighty-five or, 4.7% of the responding sample reported that they gave advanced courses in sculpture and printmaking. Courses in photography ranked fourth in frequency among courses provided with three of the eighty-five or, 3.5% of the responding sample revealing that they held introductory and advanced courses.

In ceramics, two of the eighty-five or, 2.3% of the responding sample reported that they presented introductory courses, and, three of the eighty-five or, 3.5% of the responding sample indicated that they provided advanced courses. One of the eighty-five or, 1.2% of the

responding sample specified that it gave introductory courses in graphic design, and, three of the eighty-five or, 3.5% of the responding sample stated that they offered advanced courses in graphic design. It was reported that advanced courses in typography were held by two of the eighty-five or, 2.3% of the responding sample. In textiles and interior design, one of the eighty-five or, 1.2% of the responding sample revealed that it offered introductory and advanced courses. In landscape design and visual communications, one of the eighty-five or, 1.2% of the responding sample related that it provided introductory courses. Advanced courses in jewellery, weaving, enameling, product design and packaging design were presented by one of the eighty-five or, 1.2% of the responding sample for post secondary formal education. No courses were offered in cinema or corporate identity design.

d. Informal Adult Education Not Requiring Senior Matriculation

Courses in the area of fine art and crafts were most commonly provided at the informal adult education level. Ranked in the order of importance, courses in painting, ceramics, drawing and weaving, respectively, were most frequently presented at this level. In the area of industrial design, no courses were offered, and, in the area of architecture, no courses were offered in environmental design.

In painting, fifty-two of the eighty-five or, 61.1% of the responding sample indicated that they gave introductory courses, and, thirty of the eighty-five or, 35.5% of the responding sample related that they held advanced courses. Ceramics ranked second in frequency among courses in art production provided with forty-seven of the eighty-five or, 55.3% of the responding sample specifying that they presented introductory courses, and, twenty of the eighty-five or, 23.5% of the responding sample stating that they provided advanced courses. Third

highest in the frequency of courses offered was drawing. Thirty-seven of the eighty-five or, 43.5% of the responding sample indicated that they held introductory courses, and, twenty-two of the eighty-five or, 25.9% of the responding sample revealed that they presented advanced courses in drawing. Weaving ranked fourth in the frequency of courses provided with fifteen of the eighty-five or, 17.6% of the responding sample reporting that they gave introductory courses, and, nine of the eighty-five or, 10.6% of the responding sample stating that they offered advanced courses.

In textiles, ten of the eighty-five or, 11.7% of the responding sample reported that they presented introductory courses, and three of the eighty-five or, 3.5% of the responding sample indicated that they held advanced courses for informal adult education. Seven of the eighty-five or, 8.2% of the responding sample revealed that they gave introductory courses in sculpture, printmaking, and photography. No advanced courses were provided in sculpture, but three of the eighty-five or, 3.5% of the responding sample reported that it offered advanced courses in photography, and, one of the eighty-five or, 1.2% of the responding sample stated that they provided advanced courses in printmaking.

It was reported that in jewellery, enameling, landscape design and basketry that introductory courses were presented by four of the eighty-five or, 4.7% of the responding sample. Three of the eighty-five or, 3.5% of the responding sample indicated that they held advanced courses in jewellery; one of the eighty-five or, 1.2% of the responding sample revealed that it presented advanced courses in enameling; and, none of the agencies in the responding sample stated that they gave advanced courses in landscape design or basketry.

Three of the eighty-five or, 3.5% of the responding sample re-

ported that they provided introductory courses in graphic design, interior design, leatherwork and general crafts. Two of the eighty-five or, 2.3% of the responding sample related that they offered advanced courses in interior design; one of the eighty-five or, 1.2% of the responding sample specified that it presented advanced courses in leatherwork; and, none of the agencies in the responding sample indicated that they held advanced courses in graphic design or general crafts.

In cinema, typography, advertising design, design for mass media, and, exhibition design, it was indicated that one of the eighty-five or, 1.2% of the responding sample offered introductory courses. One of the eighty-five or, 1.2% of the responding sample reported that it gave advanced courses in exhibition design, and, none of the agencies in the responding sample stated that they conducted advanced courses in cinema, typography, advertising design, or, design for mass media.

ART EDUCATION AGENCY GROUPS

The University-Art College Group (Table XXVIII)

a. Elementary School Children (Grades 1-6)

The University-Art College Group offered no art courses for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

One of the six or, 16.7% of the University-Art College Group indicated that it provided introductory courses in painting, drawing, sculpture and ceramics for secondary school adolescents.

c. Post Secondary Formal Education Requiring Senior Matriculation

Two of the six or, 33.3% of the University-Art College Group re-

ported that they conducted introductory courses in painting, drawing, sculpture, printmaking, photography and ceramics at the post secondary formal education level. One of the six or, 16.7% of the University-Art College Group stated that it held introductory courses in graphic design, interior design and visual communications.

At the advanced level, four of the six or, 66.7% of the University-Art College Group revealed that they offered courses in painting, sculpture and printmaking. In drawing, photography, ceramics, and graphic design, three of the six or, 50% of the agencies in this group specified that they gave advanced courses. Two of the six or, 33.3% of this group indicated that they presented courses in typography at the advanced level. One of the six or, 16.7% of the University-Art College Group reported that it held advanced courses in jewellery, weaving, textiles, enameling, product design, packaging design, advertising design, design for mass media, environmental design and interior design.

d. Informal Adult Education Not Requiring Senior Matriculation

In painting, drawing, printmaking, photography and ceramics, two of the six or, 33.3% of the University-Art College Group related that they offered introductory courses for informal adult education. One of the six or, 16.7% of the agencies in this group indicated that they provided courses in sculpture, weaving and graphic design at the introductory level.

Two of the six or, 33.3% of the University-Art College Group stated that they gave advanced courses in painting, drawing, photography and ceramics for informal adult education. One of the six or, 16.7% of the agencies in this group revealed that it offered advanced courses in printmaking and weaving.

The Junior College Group (Table XXIX)

a. Elementary School Children (Grades 1-6)

The Junior College Group offered no art courses for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

One of the five or, 20% of the Junior College Group stated that it presented introductory courses in painting, drawing, printmaking and ceramics for the secondary school adolescent. At the advanced level, one of the five or, 20% of the Junior College Group revealed that it gave courses in painting, drawing, ceramics and advertising design.

c. Post Secondary Formal Education Requiring Senior Matriculation

One of the five or, 20% of the Junior College Group indicated that it offered introductory courses in painting, drawing, photography, textiles, interior design and landscape design for post secondary formal education. In painting, drawing and interior design, one of the five or, 20% of the Junior College Group related that it provided advanced courses.

d. Informal Adult Education Not Requiring Senior Matriculation

In ceramics, four of the five or, 80% of the Junior College Group reported that they held introductory courses for informal adult education. Three of the five or, 60% of the Junior College Group stated that they offered introductory courses in painting, drawing and photography, and, two of the five or, 40% of the agencies in this group revealed that they conducted introductory courses in printmaking and landscape design.

At the advanced level, two of the five or, 40% of the agencies in the Junior College Group offered courses in painting and drawing.

One of the five or, 20% of the agencies in this group indicated that it gave advanced courses in ceramics, weaving and interior design for informal adult education.

The YMCA - YWCA (Y Group) (Table XXX)

a. Elementary School Children (Grades 1-6)

In painting, seven of the eight or, 87.5% of the YMCA - YWCA Group reported that they presented introductory courses for elementary school children. Four of the eight or, 50% of the Y Group offered introductory courses in drawing. For elementary school children, three of the eight or, 37.5% of the Y Group stated that they offered introductory courses in ceramics and weaving, and, two of the eight or, 25% of the Y Group offered introductory courses in sculpture and jewellery. Only one of the eight or, 12.5% of the agencies in this group indicated that it conducted introductory courses in printmaking, photography, cinema, leatherwork, beading and general crafts.

At the advanced level, one of the eight or, 12.5% of the Y Group revealed that it gave courses in painting, ceramics and general crafts to elementary school children.

b. Secondary School Adolescents (Grades 7-12)

For secondary school adolescents, three of the eight or, 37.5% of the YMCA - YWCA Group related that they provided introductory courses in painting, and, two of the eight or, 25% of the Y Group reported that they presented introductory courses in ceramics and weaving. One of the eight or, 12.5% of the Y Group indicated that it held introductory courses in drawing, sculpture, printmaking, photography, cinema, jewellery, advertising design, graphic design, exhibition design, landscape design

TABLE XXIX

	Student Group	Course Level	Fine Art			Graphic Art			Crafts					Industrial Design			Visual Design					Architecture			Others: Additions by the Respondants				
			Painting	Drawing	Sculpture	Printmaking	Photography	Cinema	Ceramics	Jewellery	Weaving	Textiles	Enameling	Product Design	Packaging Design	Corporate Identity Design	Typography	Advertising Design	Design for Mass Media	Graphic Design	Exhibition Design	Environmental Design	Interior Design	Landscape Design	Basketry	Beading	Leatherwork	General Crafts	Visual Communications
Junior College Group (No. in Sample: 5)	a. Elementary School Children (Grades 1-6)	Intro.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
			-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
		Adv.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
			-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
b. Secondary School Adolescents (Grades 7-12)	Intro.	R.S.	1	1	-	1	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
			200	200	-	200	-	-	200	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	Adv.	R.S.	1	1	-	-	-	-	1	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-
			200	200	-	-	-	-	200	-	-	-	-	-	-	-	-	200	-	-	-	-	-	-	-	-	-	-	-
c. Post Secondary Formal Education (Requiring Senior Matriculation)	Intro.	R.S.	1	1	-	-	1	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	1	1	-	-	-	-	-
			200	200	-	-	200	-	-	-	-	200	-	-	-	-	-	-	-	-	-	-	200	200	-	-	-	-	-
	Adv.	R.S.	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-
			200	200	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
d. Informal Adult Education (Not Requiring Senior Matriculation)	Intro.	R.S.	3	3	-	2	3	-	4	-	-	1	-	-	-	-	-	1	-	1	1	1	1	2	-	-	-	-	-
			600	600	-	400	600	-	800	-	-	200	-	-	-	-	-	200	-	200	200	200	200	400	-	-	-	-	-
	Adv.	R.S.	2	2	-	-	-	-	1	-	1	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-
			400	400	-	-	-	-	200	-	200	-	-	-	-	-	-	-	-	-	-	-	200	-	-	-	-	-	-

and beading for secondary school adolescents.

At the advanced level, one of the eight or, 12.5% of the Y Group stated that it conducted courses in painting and ceramics for secondary school adolescents.

c. Post Secondary Formal Education Requiring Senior Matriculation

This category was not applicable to the YMCA - YWCA Group which reported in Section B, Question 1 (Table V) that there were no educational entrance requirements.

d. Informal Adult Education Not Requiring Senior Matriculation

For informal adult education, three of the eight or, 37.5% of the YMCA - YWCA Group revealed that they offered introductory courses in painting, and, two of the eight or, 25% of the Y Group offered introductory courses in ceramics. One of the eight or, 12.5% of the Y Group reported that it held introductory courses in drawing, sculpture, weaving and textiles for informal adult education.

Only one of the eight or, 12.5% of the Y Group related that it gave courses in painting, ceramics, weaving and textiles.

The City Recreation Board Group (Table XXXI)

a. Elementary School Children (Grades 1-6)

For children, four of the five or, 80% of the City Recreation Group revealed that they presented introductory courses in painting, drawing, ceramics and weaving, and, three of the five or, 60% of the City Recreation Group stated that they conducted introductory courses in sculpture and printmaking. In general crafts, two of the five or, 40% of the agencies in this group indicated that they held introductory courses.

One of the five or, 20% of the City Recreation Group related that it provided introductory courses in jewellery, textiles, enameling, basketry, leatherwork and beading.

At the advanced level, two of the five or, 40% of the City Recreation Group reported that they offered courses in drawing, and, one of the five or, 20% of the agencies in this group stated that it gave courses in painting, ceramics and enameling.

b. Secondary School Adolescents (Grades 7-12)

Four of the five or, 80% of the City Recreation Group indicated that they presented introductory courses in ceramics, and, three of the five or, 60% of the agencies in this group related that they held introductory courses in painting, drawing, sculpture and weaving. Two of the five or, 40% of the City Recreational Group revealed that they provided introductory courses in jewellery, basketry, leatherwork and general crafts.

At the advanced level, two of the five or, 40% of the City Recreation Group stated that they offered courses in drawing for secondary school adolescents. One of the five or, 20% of the City Recreation Group reported that it conducted advanced courses in painting, ceramics and enameling.

c. Post Secondary Formal Education Requiring Senior Matriculation

This category was not applicable to the City Recreation Group which reported in Section B, Question 1 (Table V) that there were no educational entrance requirements.

d. Informal Adult Education Not Requiring Senior Matriculation

Three of the five or, 60% of the City Recreation Group indicated

that they held introductory courses in painting, drawing and ceramics for informal adult education. In sculpture, printmaking and weaving, two of the five or, 40% of the City Recreation Group revealed that they presented introductory courses. Only one of the five or, 20% of the agencies in this group stated that it gave introductory courses in jewellery, enameling, graphic design and leatherwork.

At the advanced level, two of the five or, 40% of the City Recreation Group indicated that they held introductory courses in painting, drawing and ceramics for informal adult education. In sculpture, printmaking and weaving, two of the five or, 40% of the City Recreation Group revealed that they presented introductory courses. Only one of the five or, 20% of the agencies in this group stated that it gave introductory courses in jewellery, enameling, graphic design and leatherwork.

At the advanced level, two of the five or, 40% of the City Recreation Group related that they offered courses in painting and drawing. One of the five or, 20% of the agencies in this group reported that it provided advanced courses in ceramics, jewellery, weaving and enameling for informal adult education.

The Community Art Class Group (CAC Group 1) Associated
with the Department of Extension, University
of Alberta (Table XXXII)

a. Elementary School Children (Grades 1-6)

In painting and drawing, three of the twelve or, 25% of the CAC Group 1 reported that they conducted introductory courses for elementary school children. One of the twelve or, 8.3% of the agencies in this

TABLE XXXI

			Fine Art			Graphic Art			Crafts					Industrial Design			Visual Design					Architecture			Others: Additions by the Respondents				
			Painting	Drawing	Sculpture	Printmaking	Photography	Cinema	Ceramics	Jewellery	Weaving	Textiles	Enameling	Product Design	Packaging Design	Corporate Identity Design	Typography	Advertising Design	Design for Mass Media	Graphic Design	Exhibition Design	Environmental Design	Interior Design	Landscape Design	Basketry	Beading	Leatherwork	General Crafts	Visual Communications
City Recreation Board Group (no. in Sample 5)	a. Elementary School Children (Grades 1-6)	Intro.	4	4	3	3	-	-	4	1	4	1	1	-	-	-	-	-	-	-	-	-	1	1	1	1	2	-	
			800	800	600	600	-	-	800	200	300	200	200	-	-	-	-	-	-	-	-	-	200	200	200	200	400	-	
		Adv.	1	2	-	-	-	-	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
			200	400	-	-	-	-	200	-	-	-	200	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
			3	3	3	2	-	-	4	1	3	-	2	-	-	-	-	-	-	-	-	-	-	1	-	1	1	-	
	b. Secondary School Adolescents (Grades 7-12)	Intro.	600	600	600	400	-	-	800	200	600	-	400	-	-	-	-	-	-	-	-	-	-	200	-	200	200	-	
			R.S.	1	2	-	-	-	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
		Adv.	200	400	-	-	-	200	-	-	-	200	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
			R.S.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
			%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
c. Post Secondary Formal Education (Requiring Senior Matriculation)	Intro.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
		R.S.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
	Adv.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
		R.S.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
		%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
d. Informal Adult Education (Not Requiring Senior Matriculation)	Intro.	3	3	2	2	-	-	3	1	2	-	1	-	-	-	-	-	-	1	-	-	-	-	-	1	-	-		
		600	600	400	400	-	-	600	200	400	-	200	-	-	-	-	-	-	200	-	-	-	-	-	200	-	-		
	Adv.	2	2	-	-	-	-	1	1	1	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
		R.S.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
		%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		

group stated that it held introductory courses in sculpture, printmaking, ceramics and weaving.

At the advanced level, one of the twelve or, 8.3% of the CAC Group 1 revealed that it offered courses in painting and drawing for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

For secondary school adolescents, three of the twelve or, 25% of the CAC Group 1 indicated that they presented introductory courses in painting and drawing and, one of the twelve or, 8.3% of the agencies in this group related that it gave introductory courses in sculpture, printmaking, ceramics and weaving.

Only one of the twelve or, 8.3% of the CAC Group 1 stated that it provided courses in painting and drawing for secondary school adolescents.

c. Post Secondary Formal Education Requiring Senior Matriculation

This category was not applicable to the CAC Group 1 which reported in Section B, Question 1 (Table V) that there were no educational entrance requirements.

d. Informal Adult Education Not Requiring Senior Matriculation

Twelve of the twelve or, 100% of the CAC Group 1 reported that they held introductory courses in painting for informal adult education. In drawing, eleven of the twelve or, 91.7% of the CAC Group 1 indicated that they gave introductory courses. Three of the twelve or, 25% of the agencies in this group revealed that they conducted introductory courses in ceramics, and, one of the twelve or, 8.3% of the CAC Group 1 stated

that it presented introductory courses in textiles and enameling for informal adult education.

At the advanced level, eleven of the twelve or, 91.7% of the CAC Group 1 related that they offered courses in painting and drawing for informal adult education.

The Community Art Class Group (CAC Group 2) Not
Associated with the Department of
Extension (Table XXXIII)

a. Elementary School Children (Grades 1-6)

One of the fourteen or, 7.1% of the CAC Group 2 reported that it provided introductory courses in painting, drawing and cinema for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

For adolescents, two of the fourteen or, 14.3% of the CAC Group 2 indicated that they gave introductory courses in painting. One of the twelve or, 7.1% of the agencies in this group revealed that it conducted introductory courses in drawing, sculpture, printmaking, photography, cinema, ceramics, weaving and textiles.

c. Post Secondary Formal Education Requiring Senior Matriculation

This category was not applicable to the CAC Group 2 which reported in Section B, Question 1 (Table V) that there were no educational entrance requirements.

d. Informal Adult Education Not Requiring Senior Matriculation

Thirteen of the fourteen or, 92.9% of the CAC Group 2 stated that they offered introductory courses in painting for informal adult

education. Six of the fourteen or, 44.8% of the agencies in this group related that they presented introductory courses in drawing, and, two of the fourteen or, 14.3% of the CAC Group 2 reported that they held introductory courses in ceramics.

At the advanced level, four of the fourteen or, 28.6% of the CAC Group 2 indicated that they provided courses in painting for informal adult education. One of the fourteen or, 7.1% of the CAC Group 2 informed the researcher that it gave advanced courses in drawing.

The Community Craft Centre Group (CCC Group) (Table XXXIV)

a. Elementary School Children (Grades 1-6)

In ceramics, ten of the thirty or, 33.3% of the CCC Group reported that they held introductory courses in ceramics. Six of the thirty or, 20% of the agencies in this group stated that they presented introductory courses in painting, and, four of the thirty or, 13.3% of the CCC Group related that they gave introductory courses in drawing. Only one of the thirty or, 3.3% of the CCC Group indicated that it conducted introductory courses in leatherwork.

Five of the thirty or, 16.7% of the CCC Group revealed that they provided courses in ceramics for elementary school children, and, two of the thirty or, 6.7% of the agencies in this group stated that they gave advanced courses in painting and drawing. One of the thirty or, 3.3% of the CCC Group reported that it held advanced courses in weaving.

b. Secondary School Adolescents (Grades 7-12)

Sixteen of the thirty or, 53.3% of the CCC Group indicated that they conducted introductory courses in ceramics, for secondary school adolescents. In painting, seven of the thirty or, 23.3% of the agencies

in this group revealed that they presented introductory courses. Three of the thirty or, 10% of the CCC Group stated that it offered courses in weaving, and, two of the thirty or, 6.7% of the agencies in this group related that they provided courses in drawing, sculpture, jewelry and textiles. One of the thirty or, 3.3% of the CCC Group indicated that it held introductory courses in enameling and leatherwork.

At the advanced level, seven of the thirty or, 23.3% of the CCC Group reported that they gave courses in ceramics for secondary school adolescents, and, four of the thirty or, 13.3% of the agencies in this group revealed that they conducted courses in painting. Three of the thirty or, 10% of the CCC Group stated that they presented advanced courses in weaving. In drawing, two of the thirty or, 6.7% of the CCC Group related that they provided advanced courses. One of the thirty or, 3.3% of the CCC Group indicated that it offered advanced courses in jewellery and leatherwork.

c. Post Secondary Formal Education Requiring Senior Matriculation

This category was not applicable to the CCC Group which reported in Section B, Question 1 (Table V) that there were no educational entrance requirements.

d. Informal Adult Education Not Requiring Senior Matriculation

For informal adult education, twenty-seven of the thirty or, 90% of the CCC Group stated that they gave introductory courses in ceramics. Twelve of the thirty or, 40% of the CCC Group reported that they presented introductory courses in painting, and, eight of the thirty or,

26.6% of the agencies in this group revealed that they conducted introductory courses in weaving. Seven of the thirty or, 23.3% of the CCC Group related that they held introductory courses in drawing.

Five of the thirty or, 16.7% of the CCC Group indicated that they provided courses in textiles. In basketry, four of the thirty or, 13.3% of the CCC Group reported that they offered introductory courses. Three of the thirty or, 10% of the CCC Group informed the researcher that they gave introductory courses in jewellery and general crafts. In leatherwork, two of the thirty or, 6.7% of the CCC Group reported that they presented introductory courses, and, one of the thirty or, 3.3% of the agencies in this group stated that it gave courses in sculpture, photography, enamelling and interior design.

At the advanced level, thirteen of the thirty or, 43.3% of the CCC Group indicated that they conducted courses in ceramics for informal adult education. Six of the thirty or, 20% of the CCC Group revealed that they gave advanced courses in weaving. In painting, five of the thirty or, 16.7% of the agencies in this group related that they offered advanced courses.

Three of the thirty or, 10% of the CCC Group stated that they held courses in drawing. In jewellery, two of the thirty or, 6.7% of the agencies in this group specified that they presented advanced courses in jewellery. One of the thirty or, 3.3% of the CCC Group indicated that it provided advanced courses in photography, textiles, interior design and leatherwork for informal adult education.

Edmonton: Urban, Informal Art-Craft Group

(Edmonton Group) (Table XXXV)

a. Elementary School Children (Grades 1-6)

One of the five or, 20% of the Edmonton Group reported that it

TABLE XXXIV

[illegible]

conducted introductory and advanced courses in painting, drawing, sculpture and printmaking for elementary school children.

b. Secondary School Adolescents (Grades 7-12)

Two of the five or, 40% of the Edmonton Group indicated that they gave courses in ceramics for secondary school adolescents. One of the five or, 20% of the agencies in this group revealed that it presented introductory courses in painting, drawing, sculpture, printmaking, cinema, weaving and textiles.

At the advanced level, one of the five or, 20% of the Edmonton Group related that it held courses in painting, printmaking and ceramics.

c. Post Secondary Formal Education Requiring Senior Matriculation

This category was not applicable to the Edmonton Group which reported in Section B, Question 1 (Table V) that there were no educational entrance requirements.

d. Informal Adult Education Not Requiring Senior Matriculation

For informal adult education, four of the five or, 80% of the Edmonton Group stated that they offered introductory courses in painting, drawing and ceramics, and, three of the five or, 60% of the Edmonton Group informed the researcher that they provided introductory courses in weaving. Two of the five or, 40% of the agencies in this group indicated that they conducted introductory courses in sculpture, textiles and landscape design. Only one of the five or, 20% of the Edmonton Group revealed that it gave introductory courses in printmaking, photography, cinema, enameling, typography and interior design.

At the advanced level, three of the five or, 60% of the Edmonton Group stated that they presented courses in painting for informal adult

education, and, two of the five or, 40% of the agencies in this group related that they offered advanced courses in ceramics. One of the five or, 20% of the Edmonton Group disclosed that it provided advanced courses in drawing.

SUMMARY OF THE ART EDUCATION AGENCY GROUPS

The University-Art College Group and the Junior College Group were the only groups which provided courses in art production for adults at the post secondary formal education level. Both groups offered art courses for informal adult education although it was revealed that the Junior College Group presented more courses at the informal adult education level than at the post secondary formal education level. Courses for children were not held and courses for adolescents were seldom provided in art production by these two groups. The University-Art College Group was the only group which provided advanced courses more frequently than introductory courses in art production.

In the case of only two agency groups, courses for children were more frequently presented than for adolescents or informal adult education. Introductory art courses for children were given by a majority of the agencies in the YMCA - YWCA Group and the City Recreation Board Group. The Community Art Class Groups concentrated on the provision of painting and drawing courses for informal adult education. Courses for children and adolescents were seldom offered by the Community Art Class Groups. Similarly, the Community Craft Centre Group specialized in providing craft courses, mostly in ceramics, for informal adult education. However, craft courses for children and adolescents were more frequently presented than in the case of the Community Art Class Groups. Again in

TABLE XXXV

Student Group	Course Level	Fine Art			Graphic Art			Crafts					Industrial Design			Visual Design					Architecture			Others: Additions by the Respondents				
		Painting	Drawing	Sculpture	Printmaking	Photography	Cinema	Ceramics	Jewellery	Weaving	Textiles	Enameling	Product Design	Packaging Design	Corporate Identity Design	Typography	Advertising Design	Design for Mass Media	Graphic Design	Exhibition Design	Environmental Design	Interior Design	Landscape Design	Basketry	Beading	Leatherwork	General Crafts	Visual Communications
a. Elementary School Children (Grades 1-6)	Intro.	1	1	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
		200	200	200	200	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	Adv.	1	1	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
		200	200	200	200	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
b. Secondary School Adolescents (Grades 7-12)	Intro.	1	1	1	1	-	1	2	-	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
		200	200	200	200	-	200	400	-	200	200	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	Adv.	1	-	-	1	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
		200	-	-	200	-	-	200	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
c. Post Secondary Formal Education (Requiring Senior Matriculation)	Intro.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
		-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	Adv.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
		-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
d. Informal Adult Education (Not Requiring Senior Matriculation)	Intro.	4	4	2	1	1	1	4	-	3	2	1	-	-	-	1	-	-	-	-	-	1	2	-	-	-	-	-
		800	800	400	200	200	200	800	-	600	400	200	-	-	-	200	-	-	-	-	-	200	400	-	-	-	-	-
	Adv.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
		-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Edmonton: Urban, Informal
Art-Craft Group
(No. in Sample: 5)

the Edmonton Group, more agencies conducted courses in art production for informal adult education than for children and adolescents.

CHAPTER V

THE OPERATION OF ART EDUCATION AGENCIES

The purpose of this chapter is to provide a description of the operation of art education agencies in Alberta during the academic year for 1970-1971. Tables and a brief discussion of the findings for each section of the questionnaire are presented with the exception of Questions #1 and #2 of Section D which are treated separately in Chapter IV.

In the presentation and discussion of data, an attempt has been made to answer the following groups of questions for each section of the questionnaire.

Section A: Purpose of the Agency

What is the purpose of the agency, and, is this purpose defined in a written constitution or body of objectives?

Section B: Educational Entrance Requirements

What are the educational entrance requirements of the agency?

Section C: Certification Offered

Does the agency offer a program of study for which certification is given? Are courses in art appreciation, art criticism or art history required in the program of certification? If certification for a program of studies exists, is this certification recognized by Canadian universities?

Section D: Art Courses Offered

How many courses in art production were conducted by the agency during the academic year from the fall of 1970 to the spring of 1971, and, during the summer of 1970? Does the agency offer courses in art appreciation, art criticism or art history?

Section E: Enrollment

What was the enrollment and student-teacher ratio at the agency during the summer of 1970 and the academic year of 1970-1971?

Section F: - Physical Facilities

Are the physical facilities at the agency where art lessons are conducted designed specifically for art production activities?

Section G: Teacher Qualifications and Salaries

What was the number of instructors employed by the agency during the summer of 1970, and the academic year of 1970 - 1971? What qualifications and salaries were typical of the majority of instructors?

Section H: Duration of Art Courses

What was the duration of art courses at the agency in terms of number of lessons per course, and, in terms of the number of hours per class?

Section I: Payment of Fees

What is the cost of the majority of art courses or tuition for annual enrollment in an art program at the agency, and, is a membership required before enrolling at the agency?

Section J: Communications

Does the agency liaise with a central co-ordinating organization? Does the agency have meetings: among its administrators and instructors; with another art education agency; or, with art education personnel from the local school board for the purpose of planning or evaluating its art curriculum? In what ways does the agency publicize art programs and/or courses?

SECTION A: THE PURPOSE OF THE AGENCY

1. What is the purpose of the agency? (Table XXXVI)

Fifty-nine of the eighty-five or, 69.4% of responding agencies specified that the purpose of the agency was recreational while twenty-two of the eighty-five or, 30.6% of the responding sample stated that the purpose of the agency was educational. Those agencies purporting to be educational in nature were mainly from the University-Art College Group, the Junior College Group, and, the Community Art Class Group 1.

TABLE XXXVI, SECTION A, QUESTION # 1

QUESTION: What is the purpose of the agency?

		a) recreational		b) educational		c) no response	
Sample Groups	No. in Sample	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	6	100.0	-	-
Junior College Group	5	-	-	5	100.0	-	-
YMCA - YWCA Group	8	8	100.0	-	-	-	-
City Recreation Board Group	5	5	100.0	-	-	-	-
Community Art Class Group 1	12	-	-	12	100.0	-	-
Community Art Class Group 2	14	14	100.0	-	-	-	-
Community Craft Centre Group	30	30	100.0	-	-	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	2	40	3	60.0	-	-
TOTAL	85	59	69.4	26	30.6	-	-

2. Does the agency have a written constitution? (Table XXXVII)

Thirty-seven of the eighty-five or, 43.5% of the responding sample advised the investigator that the agency did have a written constitution while forty-three of the eighty-five or, 50.6% of the responding sample revealed that the agency did not have a constitution.

Five of the eighty-five or, 5.9% of the responding sample did not answer this question.

3. Does the agency have a body of written objectives? (Table XXXVIII)

Forty of the eighty-five or, 47.1% of the responding sample stated that the agency did not have a body of written objectives while thirty-nine of the eighty-five or, 45.9% of the responding sample disclosed that the agency did have a body of written objectives.

Six of the eighty-five or, 7.0% of the responding sample did not answer this question.

A Discussion of Section A: The Purpose of the Agency

The study revealed that the purpose of the majority of art education agencies was recreational in nature. Fifty-nine of the eighty-five or, 69.4% of the responding sample specified that their purpose was recreational, while twenty-six of the eighty-five or, 30.6% of the responding sample stated that their purpose was educational.

A majority of the art education agencies in the sample did not have a written constitution. Forty three of the eighty-five or, 50.6% of the responding sample indicated that they had no written constitution, whereas thirty-seven of the eighty-five or, 43.5% of the responding sample informed the investigator that they did have a written constitution. As well, most agencies revealed that they did not have a written body of

TABLE XXXVII, SECTION A, QUESTION # 2

QUESTION: Does the agency have a written constitution?

		a)yes		b)no		c)no response	
Sample Groups	No. in Sample	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	3	50.0	3	50.0	-	-
Junior College Group	5	4	80.0	1	20.0	-	-
YMCA - YWCA Group	8	8	100.0	-	-	-	-
City Recreation Board Group	5	1	20.0	2	40.0	2	40.0
Community Art Class Group 1	12	-	-	12	100.0	-	-
Community Art Class Group 2	14	-	-	14	100.0	-	-
Community Craft Centre Group	30	18	60.0	10	33.3	2	6.7
Edmonton: Urban, Informal Art-Craft Centre Group	5	3	60.0	1	20.0	1	20.0
TOTAL	85	37	43.5	43	50.6	5	5.9

TABLE XXXVIII, SECTION A, QUESTION # 3

QUESTION: Does the agency have a body of written objectives?

Sample Groups	No. in Sample	a) yes		b) no		c) no response	
		Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	6	100.0	-	-	-	-
Junior College Group	5	5	100.0	-	-	-	-
YMCA - YWCA Group	8	7	87.5	1	12.5	-	-
City Recreation Board Group	5	4	80.0	-	-	1	20.0
Community Art Class Group 1	12	-	-	12	100.0	-	-
Community Art Class Group 2	14	-	-	14	100.0	-	-
Community Craft Centre Group	30	13	43.3	12	40.0	5	16.7
Edmonton: Urban, Informal Art-Craft Centre Group	5	4	80.0	1	20.0	-	-
TOTAL	85	39	45.9	40	47.1	6	7

objectives. Forty of the eighty-five or, 47.1% of the responding sample reported that they had no written body of objectives while thirty-nine of the eighty-five or, 45.9% of the responding sample stated that they did have a written body of objectives.

Response to the questionnaire request for copies of the constitution or objectives was limited, however, some agencies did comply. Generally, it was found that the written body of objectives was contained in one section of the constitution. As well, constitutions outlined regulations and procedures with regard to: membership, elections, functions of the executive, meetings, dues, banking, minutes, amendments, by-laws, and, responsibility for property.

The objectives of the agencies basically attempted to synthesize the needs of the community, the capacities of the students and the requirements of the agency. Through their objectives, most of the agencies purported to encourage, guide and sponsor cultural activities for adults and children in the community. Within this cultural development concept, a concern for democratic values which acknowledged the worth of the individual was expressed by some agencies. Many agencies indicated a willingness to share facilities and cooperate with organizations which supported the same broad objectives.

At the junior college level objectives communicated the necessity of providing courses beyond the high school level and also courses which would enable students to transfer to senior institutions. Objectives of universities and junior colleges alike revealed the need for providing relevant courses and studies which would result in gainful employment for the student.

SECTION B: EDUCATIONAL ENTRANCE REQUIREMENTS

1. What are the educational entrance requirements of the agency?
(Table XXXIX)

Seventy-six of the eighty-five or, 89.4% of the responding sample disclosed that they did not maintain educational entrance requirements. This response was obtained from all agencies in the YMCA - YWCA Group, the City Recreation Group, the Community Art Class Groups, the Community Craft Centre Group, and the Edmonton Urban Centre Group.

Educational entrance requirements were maintained by the University-Art College Group and the Junior College Group. Three of the eighty-five or, 3.5% of the responding sample advised that a high school diploma was a necessary entrance requirement and a second 3.5% of the responding agencies stated that junior matriculation was a necessary entrance requirement. Two of the eighty-five or, 2.4% of the responding sample specified that senior matriculation was an entrance requirement and one of the eighty-five or, 1.2% of the responding sample reported that senior matriculation with Art 30 was a necessary entrance requirement.

A Discussion of Section B: Educational
Entrance Requirements

A large majority of the art education agencies reported that no educational entrance requirements were maintained. Seventy-six of the eighty-five or, 89.4% of the responding sample indicated that they did not uphold any educational entrance requirements.

Nine of the eighty-five or, 10.7% of the responding sample, all of which were members of the University-Art College Group and the Junior College Group, stated that they maintained educational entrance require-

TABLE XXXIX, SECTION B, QUESTION # 1

QUESTION: What are the educational entrance requirements of the agency?

Sample Groups	No. in Sample	a) junior matric.		b) high sch. diploma		c) senior matric.		d) sr. matric with art		e) no educ. requirements	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	1	16.7	1	16.7	2	33.3	1	16.7	1	16.7
Junior College Group	5	2	40.0	2	40.0	-	-	-	-	1	20.0
YMCA - YWCA Group	8	-	-	-	-	-	-	-	-	8	100.0
City Recreation Board Group	5	-	-	-	-	-	-	-	-	5	100.0
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	12	100.0
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	14	100.0
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	30	100.0
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	5	100.0
TOTAL	85	3	3.5	3	3.5	2	2.4	1	1.2	76	89.4

ments. Six of the nine or, 66.7% of agencies having entrance requirements, informed the researcher that they upheld minimum standards of junior matriculation or a high school diploma. Three of the nine or, 33.3% of agencies having entrance requirements indicated that they stipulated senior matriculation as a necessary educational entrance requirement.

SECTION C: CERTIFICATION OFFERED

1. Does the agency offer programs of study for certification in art production? (Table XL)

Sixty-seven of the eighty-five or, 78.8% of the responding sample disclosed that no programs of study for certification were offered in art production. However, eighteen of the eighty-five or, 21.1% of the responding sample revealed that programs of study for certification were offered in art production. All agencies in the University-Art College Group and the Community Art Class Group 1 offered programs of study.

2. Indicate the type of certification offered by the agency in terms of the minimum number of years required to complete the program. (Table XLI)

This question was not applicable to sixty-seven of the eighty-five or, 78.8% of the responding sample who reported in Section C, Question 1 (Table XLI) that no programs of study for certification were offered in art production. However, this question was applicable to eighteen of the eighty-five or, 21.1% of the responding sample. The groups to which this question was applicable were the Community Art Class Group 1 (affiliated with the Department of Extension, University of Alberta) and the University-Art College Group.

The twelve agencies of the Community Art Class Group 1 annually provided one or two courses in a program of study leading to certification.

TABLE XL, SECTION C, QUESTION # 1

QUESTION: Does the agency offer programs of study for certification in art production?

		a) yes		b)no		c)no response	
Sample Groups	No. in Sample	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	6	100.0	-	-	-	-
Junior College Group	5	-	-	5	100.0	-	-
YMCA - YWCA Group	8	-	-	8	100.0	-	-
City Recreation Board Group	5	-	-	5	100.0	-	-
Community Art Class Group 1	12	12	100.0	-	-	-	-
Community Art Class Group 2	14	-	-	14	100.0	-	-
Community Craft Centre Group	30	-	-	30	100.0	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	5	100.0	-	-
TOTAL	85	18	21.2	67	78.8	-	-

For these twelve of the eighty-five or, 14.1% of the responding sample, a minimum of three years of study was required to obtain a certificate. Some of the respondents indicated that up to seven years of study would be required to obtain the certificate. Often, not enough courses were offered in the community during a three year period to complete the course requirements for certification.

Each of the six agencies in the University-Art College Group provided a program of study for certification in art production. Like the Community Art Class Group 1, the Department of Extension of the University of Alberta presented a program of study leading to a certificate. The certificate could be obtained in three years although the Department of Extension suggested that more than five years might be necessary for satisfactory completion of the program. It was reported that due to the larger urban setting and subsequent demand for a variety of art courses, the Department of Extension did provide all necessary courses in the program of study within those agencies in the Community Art Class Group 1. Thus, a student feasibly could complete the course requirements for certification in a minimum three year period.

The Banff School of Fine Arts informed the investigator that upon completion of two years of study a student could obtain a certificate. The University of Calgary reported that it offered a Bachelor of Fine Arts Degree upon completion of a four year program of study and the University of Lethbridge stated that it presented a Bachelor of Art Degree in an art major upon completion of a four year program of study.

The University of Alberta offered several programs of study in art for which certification could be obtained. They were: a Bachelor of Art Degree in an art major for which three years of study were required; a

Bachelor of Art Special Degree in an art major for which four years of study were required; a Bachelor of Fine Arts Degree in the study of art for which four years of study were required; and, a Master of Visual Arts Degree for which two years of study were required. As well, the University presented a Bachelor of Arts Honors Degree in the study of art history for which four years of study were required.

TABLE XLI

QUESTION: Indicate the type of certification offered by the agency in terms of the minimum number of years required to complete the program.

Group	Agency	Certification	Years of Study
University-Art			
College Group . . .	Alberta College of Art	Diploma	Four Years
	Banff School of Fine Arts . .	Certificate	Two Years
	Department of Extension, University of Alberta	Certificate	Three-Five Years
	University of Alberta	B.A. Degree, art major	Three Years
		B.A. Special Degree, art major	Four Years
		B.A. Honors Degree (art history)	Four Years
		B.F.A. Degree	Four Years
		Master of Visual Arts	Two Years
Community Art			
Class Group 1. . .	Twelve rural agencies	Certificate	Three-Seven Years

3. In the agency's program for certification, are courses in art appreciation, art criticism or art history required? (Table XLII)

This question was not applicable to sixty-seven or the eighty-five or, 78.8% of the responding sample who stated in Section C, Question 1 (Table XL) that they did not offer programs of study for certification in

art production.

Thirteen of the eighty-five or, 15.3% of the responding sample indicated that they did not require courses in art appreciation, art criticism or art history. Five of the eighty-five or, 5.9% of the responding sample, comprised solely of agencies from the University/Art College Group, specified that they did require participation in the described courses for certification.

4. Is the certification indicated recognized for credit by Canadian universities? (Table XLIII)

This question was not applicable to sixty-seven of the eighty-five or, 78.8% of the responding sample who reported in Section C, Question 1 (Table XL) that they did not offer programs of study for certification in art production.

Fourteen of the eighty-five or, 16.5% of the responding sample disclosed that their certification was not recognized for credit by Canadian universities. Four of the eighty-five or, 4.7% of the responding sample, comprised solely of agencies from the University-Art College Group, reported that their certification was recognized by Canadian universities. These agencies were the University of Alberta, the University of Calgary, the University of Lethbridge and the Banff School of Fine Arts.

A Discussion of Section C: Certification Offered

Programs of study in art production for certification are usually offered by accredited institutions such as universities and art colleges which are located in the larger urban centres. However, an examination of the respondents of the study revealed that the majority of agencies

TABLE XLII, SECTION C, QUESTION # 3

QUESTION: In the agency's program for certification, are courses in art appreciation, art criticism or art history required?

		a) yes		b) no		c) not applicable		d) no response	
Sample Groups	No. in Sample	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	5	83.3	1	16.7	-	-	-	-
Junior College Group	5	-	-	-	-	5	100.0	-	-
YMCA - YWCA Group	8	-	-	-	-	8	100.0	-	-
City Recreation Board Group	5	-	-	-	-	5	100.0	-	-
Community Art Class Group 1	12	-	-	12	100.0	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	14	100.0	-	-
Community Craft Centre Group	30	-	-	-	-	30	100.0	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	5	100.0	-	-
TOTAL	85	5	5.9	13	15.3	67	78.8	-	-

TABLE XLIII, SECTION C, QUESTION # 4

QUESTION: Is the certification indicated recognized for credit by Canadian universities?

Sample Groups	No. in Sample	a) yes		b) no		c) not applicable		d) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	4	66.7	2	33.3	-	-	-	-
Junior College Group	5	-	-	-	-	5	100.0	-	-
YMCA - YWCA Group	8	-	-	-	-	8	100.0	-	-
City Recreation Board Group	5	-	-	-	-	5	100.0	-	-
Community Art Class Group 1	12	-	-	12	100.0	-	-	-	-
Community Art Class Group 2	14	-	-	-	-	14	100.0	-	-
Community Craft Centre Group	30	-	-	-	-	30	100.0	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	5	100.0	-	-
TOTAL	85	4	4.7	14	16.5	67	78.8	-	-

were small informal groups located in the rural community. It is therefore not unexpected that sixty-seven of the eighty-five or, 78.8% of the responding sample revealed that no 'programs of study' in art production were offered.

The junior colleges stated that they did not provide 'programs of study' in art production, nor did they offer certification. However, some junior colleges provided university art courses at the introductory level. These courses were later recognized for credit in an art program when the student articulated from the junior college level to the university level under the 'University Transfer Program'.

Eighteen of the eighty-five or, 21.2% of the responding sample reported that programs of study in art production were available. This response was confined to the University-Art College Group, and to the Community Art Class Group 1, whose members are eligible to enroll in an extended art program under the auspices of the Department of Extension of the University of Alberta. Thirteen of the eighteen or, 72.2% of the agencies offering programs of study did not require students to take courses in art appreciation, art criticism or art history. Those agencies which did require the student to take any of the described courses were members of the University-Art College Group.

Few of the agencies offering programs of study in art production for certification found their certification to be recognized by Canadian universities. Only four of the eighteen or, 22.2% of agencies offering certification indicated that their certification was recognized by Canadian universities. This response was obtained from members of the University-Art College Group, namely, the University of Alberta, the University of Calgary, the University of Lethbridge, and the Banff School

of Fine Arts.

SECTION D: ART COURSES OFFERED

Note: Questions #1 and #2 of Section D are presented in Chapter V.

3. What number of courses in art production were conducted by the agency during the academic year from the fall of 1970 to the spring of 1971?
(Table XLIV)

Fifty-eight of the eighty-five or, 68.2% of the responding sample reported that they offered five or fewer courses in art production during the academic year of 1970-1971. This response was especially common among agencies in the Community Art Class Groups and Community Craft Centre Group.

Eight of the eighty-five or, 9.4% of the responding sample stated that they offered 6-10 courses in art production. Six of the eighty-five or, 7.1% of the responding sample specified that 11-20 courses in art production were conducted during the academic year. Another six of the eighty-five or, 7.1% of the responding sample indicated that more than 50 courses in art production were offered in the academic year. Two of the eighty-five or, 2.3% of the responding sample revealed that they offered 31-50 courses in art production, and, one of the eighty-five or, 1.2% of the responding sample reported that they presented 21-30 courses in art production.

Four of the eighty-five or, 4.7% of the responding sample did not answer this question.

4. Does your agency offer courses in art appreciation, art history or art criticism? (Table XLV)

Seventy-three of the eighty-five or, 85.9% of the responding sample indicated that they did not offer courses in art appreciation, art

TABLE XLIV, SECTION D, QUESTION # 3

QUESTION: What number of courses in art production were conducted by the agency during the academic year from the fall of 1970 to the spring of 1971?

Sample Groups	No. in Sample	a) 5 or less		b) 6-10		c) 11-20		d) 21-30		e) 31-50		f) more than 50		g) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	1	16.7	1	16.7	1	16.7	2	33.3	1	16.7
Junior College Group	5	3	60.0	1	20.0	-	-	-	-	-	-	-	-	1	20.0
YMCA - YWCA Group	8	4	50.0	1	12.5	1	12.5	-	-	-	-	-	-	2	25.0
City Recreation Board Group	5	1	20.0	-	-	2	40.0	-	-	-	-	2	40.0	-	-
Community Art Class Group 1	12	11	91.7	-	-	1	8.3	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	14	100.0	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	25	83.3	3	10.0	1	3.3	-	-	-	-	1	3.3	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	3	60.0	-	-	-	-	1	20.0	1	20.0	-	-
TOTAL	85	58	68.2	8	9.4	6	7.1	1	1.2	2	2.3	6	7.1	4	4.7

history or art criticism. Ten of the eighty-five or, 11.8% of the responding sample stated that the described courses were offered. This response was comprised of agencies from the University-Art College Group, the Junior College Group and one member of the Edmonton Urban Centre Group.

Two of the eighty-five or, 2.3% of the responding sample did not answer this question.

5. Does the agency offer art courses in the summer? (Table XLVI)

Fifty-four of the eighty-five or, 63.5% of the responding sample did not offer art courses during the summer. However, it was revealed to the researcher that twenty-eight of the eighty-five or, 32.9% of the responding sample did provide courses in the summer. Some of these agencies presented courses for both children and adults while other agencies made provisions for either children or adults. Sixteen of the eighty-five or, 18.8% of the responding sample offered summer art courses for children, and as well, another sixteen of the eighty-five or, 18.8% of the responding sample presented summer art courses for adults.

Three of the eighty-five or, 3.5% of the responding sample did not answer this question.

6. What number of art courses were conducted by the agency during the summer of 1970? (Table XLVII)

This question was not applicable to fifty-four of the eighty-five or, 63.5% of the responding sample which reported in Section D, Question 5 (Table XLVI) that no art courses were offered during the summer.

Sixteen of the eighty-five or, 18.8% of the responding sample stated that five or fewer art courses were conducted by the agency during the summer of 1970. Nine of the eighty-five or, 10.6% of the responding

TABLE XLV, SECTION D, QUESTION # 4

QUESTION: Does your agency offer courses in art appreciation, art history or art criticism?

		a) yes		b) no		c) no response	
Sample Groups	No. in Sample	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	5	83.3	1	16.7	-	-
Junior College Group	5	2	40.0	3	60.0	-	-
YMCA - YWCA Group	8	-	-	7	87.5	1	12.5
City Recreation Board Group	5	2	40.0	3	60.0	-	-
Community Art Class Group 1	12	-	-	12	100.0	-	-
Community Art Class Group 2	14	-	-	14	100.0	-	-
Community Craft Centre Group	30	-	-	30	100.0	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	1	20.0	3	60.0	1	20.0
TOTAL	85	10	11.8	73	85.9	2	2.3

TABLE XLVI, SECTION D, QUESTION # 5

QUESTION: Does the agency offer art courses in the summer?

Sample Groups	No. in Sample	a) no		b) for children		c) for adults		d) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	2	33.3	-	-	4	66.7	-	-
Junior College Group	5	2	40.0	-	-	3	60.0	-	-
YMCA - YWCA Group	8	3	37.5	3	37.5	-	-	2	25.0
City Recreation Board Group	5	1	16.7	4	66.7	1	16.7	-	-
Community Art Class Group 1	12	12	100.0	-	-	-	-	-	-
Community Art Class Group 2	14	10	76.9	1	7.7	2	15.4	-	-
Community Craft Centre Group	30	22	68.8	6	18.8	3	9.4	1	3.1
Edmonton: Urban, Informal Art-Craft Centre Group	5	2	28.7	2	28.7	3	42.9	-	-
TOTAL	85	54	63.5	16	18.8	16	18.8	3	3.5

sample related that 6-10 art courses were provided during the summer.

One of the eighty-five or, 1.2% of the responding sample specified that 11-15 courses in art production were conducted during the summer of 1970. Another one of the eighty-five or, 1.2% of the responding sample stated that 21-30 courses in art production were presented and, as well, one of the eighty-five or, 1.2% of the responding sample reported that more than 50 courses in art production were conducted.

Three of the eighty-five or, 3.5% of the sample did not answer this question.

A Discussion of Section D: Art Courses Offered

Note: This discussion pertains only to questions #3 - #6 inclusive. Questions #1 and #2 are presented in Chapter V.

With regard to the number of courses conducted by the agencies during the academic year of 1970-1971, fifty-eight of the eighty-five or, 68.2% of the responding sample indicated that they presented five or fewer courses in the production of art. Eight of the eighty-five or, 9.4% of the responding sample stated that they offered 6-10 courses, and, six of the eighty-five or, 7.1% of the responding sample advised that they provided 11-20 courses in art production. Eight of the eighty-five or, 9.4% of the responding sample reported that they presented 31 to more than 50 courses in the production of art.

For the summer of 1970, fifty-four of the eighty-five or, 63.5% of the responding sample disclosed that no courses in the production of art were conducted. However, twenty-eight of the eighty-five or, 32.9% of the responding sample reported that they did offer courses during the summer. Some agencies offered courses for both children and adults while other agencies made provisions for either children or adults. Sixteen of

TABLE XLVII, SECTION D, QUESTION # 6

QUESTION: What number of art courses were conducted by the agency during the summer of 1970?

Sample Groups	No. in Sample	a) 5 or less		b) 6-10		c) 11-15		d) 16-20		e) 21-30		f) 31-50		g) more than 50		h) not applicable		i) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	1	16.7	2	33.3	1	16.7	-	-	-	-	-	-	-	-	2	33.3	-	-
Junior College Group	5	3	60.0	-	-	-	-	-	-	-	-	-	-	-	-	2	40.0	-	-
YMCA - YMCA Group	8	3	37.5	-	-	-	-	-	-	-	-	-	-	-	-	3	37.5	2	25.0
City Recreation Board Group	5	3	60.0	1	20.0	-	-	-	-	-	-	-	-	1	20.0	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-	-	-	12	100.0	-	-
Community Art Class Group 2	14	2	14.3	-	-	-	-	-	-	-	-	-	-	-	-	12	85.7	-	-
Community Craft Centre Group	30	4	13.3	2	6.7	1	3.3	-	-	-	-	-	-	-	-	22	73.3	1	3.3
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	4	80.0	-	-	-	-	-	-	-	-	-	-	1	20.0	-	-
TOTAL	85	16	18.8	9	10.6	1	1.2	-	-	-	-	-	-	1	1.2	54	63.5	3	3.5

the eighty-five or, 18.8% of the responding sample stated that they presented courses for children, and as well, another sixteen of the eighty-five or, 18.8% of the responding sample stated that they presented courses for adults.

In consideration of the number of courses in art production offered during the summer of 1970, twenty-five of the eighty-five or, 29.4% of the responding sample specified that they offered 10 or fewer courses, and, three of the eighty-five or, 3.5% of the responding sample reported that they provided 11 to more than 50 courses at the agency.

The majority of agencies in the responding sample did not provide courses in art appreciation, art history or art criticism. Ten of the eighty-five or, 11.8% of the responding sample comprised of agencies from the University-Art College Group, the Junior College Group, the City Recreation Board Group and the Edmonton Urban Centre Group, stated that they presented the described courses.

SECTION E: ENROLLMENT

1. How many students were enrolled in art courses at the agency during the academic year from the fall of 1970 to the spring of 1971?
(Table XLVIII)

Fifty-seven of the eighty-five or, 67.0% of the responding sample stated that they enrolled 50 or fewer students during the academic year of 1970-1971. Seven of the eighty-five or, 8.3% of the responding sample reported that they enrolled 51-100 students, and, a further seven of the eighty-five or, 8.3% of the responding sample advised that they enrolled more than 500 students during the academic year.

Four of the eighty-five or, 4.7% of the responding sample reported an enrollment of 101-200 students during the academic year. A further

four of the eighty-five or, 4.7% of the responding sample stated that they had an enrollment of 201-300 students, and, two of the eighty-five or, 2.3% of the responding sample indicated an enrollment of 301-500 students during the academic year.

Four of the eighty-five or, 4.7% of the responding sample did not answer this question.

2. How many students were enrolled at the agency during the summer of 1970? (Table XLIX)

This question was not applicable to fifty-four of the eighty-five or, 63.5% of the responding sample who reported in Section D, Question 5 (Table XL) that no art courses were presented during the summer.

Eleven of the eighty-five or, 12.9% of the responding sample indicated an enrollment of 50 or fewer students during the summer of 1970. Five of the eighty-five or, 5.9% of the responding sample advised that they had a summer enrollment of more than 500 students, while four of the eighty-five or, 4.7% of the responding sample reported a summer enrollment of 101-200 students. Three of the eighty-five or, 3.5% of the responding sample stated that they had a summer enrollment of 51-100 students, and, one of the eighty-five or, 1.2% of the responding sample advised that they had an enrollment of 201-300 students. A further one of the eighty-five or, 1.2% of the responding sample reported an enrollment of 301-500 students during the summer of 1970.

Six of the eighty-five or, 7.1% of the responding sample did not respond to this question.

3. What is the student-teacher ratio for the majority of art classes? (Table L)

Forty-six of the eighty-five or, 54.1% of the responding sample

TABLE XLVIII, SECTION E, QUESTION # 1

QUESTION: How many students were enrolled in art courses at the agency during the academic year from the fall of 1970 to the spring of 1971?

Sample Groups	No. in Sample	a) 50 or less		b) 51-100		c) 101-200		d) 201-300		e) 301-500		f) more than 500		g) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	1	16.7	1	16.7	1	16.7	3	50.0	-	-
Junior College Group	5	4	80.0	-	-	1	20.0	-	-	-	-	-	-	-	-
YNCA - YWCA Group	8	4	50.0	-	-	1	12.5	1	12.5	-	-	-	-	2	25.0
City Recreation Board Group	5	1	20.0	-	-	1	20.0	1	20.0	-	-	2	40.0	-	-
Community Art Class Group 1	12	11	91.7	1	8.3	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	14	100.0	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	23	76.7	4	13.3	-	-	1	3.3	-	-	-	-	2	6.7
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	2	40.0	-	-	-	-	1	20.0	2	40.0	2	-
TOTAL	85	57	67.0	7	8.3	4	4.7	4	4.7	2	2.3	7	8.3	4	4.7

TABLE XLIX, SECTION E, QUESTION # 2

QUESTION: How many students were enrolled at the agency during the summer of 1970?

Sample Groups	No. in Sample	a) none		b) 50 or less		c) 51-100		d) 101-200		e) 201-300		f) 301-500		g) more than 500		h) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	3	50.0	-	-	1	16.7	1	16.7	-	-	-	-	1	16.7	-	-
Junior College Group	5	3	60.0	2	40.0	-	-	-	-	-	-	-	-	-	-	-	-
YMCA - YWCA Group	8	2	25.0	1	12.5	-	-	-	-	-	-	1	12.5	1	12.5	3	37.5
City Recreation Board Group	5	-	-	1	20.0	-	-	1	20.0	-	-	-	-	3	60.0	-	-
Community Art Class Group 1	12	12	100.0	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	12	85.7	2	14.3	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	20	66.7	4	13.3	2	6.7	-	-	1	3.3	-	-	-	-	3	10.0
Edmonton: Urban, Informal Art-Craft Centre Group	5	2	40.0	1	20.0	-	-	2	40.0	-	-	-	-	-	-	-	-
TOTAL	85	54	63.5	11	12.9	3	3.5	4	4.7	1	1.2	1	1.2	5	5.9	6	7.1

specified a student-teacher ratio of 11-20 students per teacher for the majority of art classes. A student-teacher ratio of ten or fewer students per teacher was indicated by twenty-nine of the eighty-five or, 34.1% of the responding sample. Five of the eighty-five or, 5.9% of the responding sample reported a ratio of 21-30 students per teacher, while one of the eighty-five or, 1.2% of the responding sample stated that they had a ratio of more than thirty students per teacher for the majority of art classes.

Four of the eighty-five or, 4.7% of the responding sample did not answer this question.

A Discussion of Section E: Enrollment

The majority of agencies in the sample enrolled 50 or fewer students during the academic year from the fall of 1970 to the spring of 1971. Fifty-seven of the eighty-five or, 67.0% of the responding sample related that they had a total enrollment of 50 students or less during the academic year of 1970-1971.

Most agencies ceased operations during the summer months. Only twenty-five of the eighty-five or, 29.4% of the responding sample reported that they presented courses during the summer of 1970. Eleven of the twenty-five or, 44% of this segment stated that they enrolled fifty or fewer students. Five of the twenty-five or, 20% of those agencies reporting that they offered summer courses indicated that more than 500 students were enrolled during the summer of 1970.

A large majority of agencies reported a relatively small number of students per teacher. Seventy-five of the eighty-five or, 88.2% of the responding sample revealed that they had a student-teacher ratio of 20 or fewer students per teacher in the majority of art classes.

TABLE L, SECTION E, QUESTION # 3

QUESTION: What is the student-teacher ratio for the majority of art classes?

Sample Groups	No. in Sample	a) 10 or less		b) 11-20		c) 21-30		d) more than 30		e) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	1	16.7	4	66.7	1	16.7	-	-	-	-
Junior College Group	5	-	-	1	20.0	2	40.0	-	-	2	40.0
YMCA - YWCA Group	8	3	37.5	3	37.5	-	-	-	-	2	25.0
City Recreation Board Group	5	-	-	4	80.0	1	20.0	-	-	-	-
Community Art Class Group 1	12	-	-	11	91.7	1	8.3	-	-	-	-
Community Art Class Group 2	14	7	50.0	7	50.0	-	-	-	-	-	-
Community Craft Centre Group	30	17	56.7	12	40.0	-	-	1	3.3	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	1	20.0	4	80.0	-	-	-	-	-	-
TOTAL	85	29	34.1	46	54.1	5	5.9	1	1.2	4	4.7

SECTION F: PHYSICAL FACILITIES

1. Are the physical facilities where art lessons are conducted specifically designed for art production activities? (Table LI)

Thirty-nine of the eighty-five or, 45.9% of the responding sample reported that none of the physical facilities for art were designed specifically for art production activities. Thirty-five of the eighty-five or, 41.1% of the responding sample indicated that 'some' of the physical facilities were designed specifically for art production. Ten of the eighty-five or, 11.8% of the responding sample stated that 'all' of the physical facilities were specifically designed for art production activities.

One of the eighty-five or, 1.2% of the responding sample did not answer this question.

A Discussion of Section F: Physical Facilities

The design of physical facilities for art production activities becomes increasingly important with large student enrollments. Efficient facilitation of large numbers of students requires a large spacial area for the 'making' of art, the storage of supplies and work-in-progress; and, the clean-up and display areas. When complex processes and techniques are taught, more equipment is often required, again necessitating more space.

The majority of art education agencies in the sample, however, were engaged in teaching small classes in painting, drawing and ceramics at the rural community level. The operation of the agencies was easily administrated because the enrollments and the number of courses offered were relatively low. Predictably, the majority of art education agencies

TABLE LI, SECTION F, QUESTION # 1

QUESTION: Are the physical facilities where art lessons are conducted, specifically designed for art production activities?

Sample Groups	No. in Sample	a) all		b) some		c) none		d) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	2	33.3	4	66.7	-	-	-	-
Junior College Group	5	1	20.0	1	20.0	2	40.0	1	20.0
YMCA - YWCA Group	8	-	-	4	50.0	4	50.0	-	-
City Recreation Board Group	5	-	-	3	60.0	2	40.0	-	-
Community Art Class Group 1	12	-	-	6	50.0	6	50.0	-	-
Community Art Class Group 2	14	-	-	2	14.3	12	85.7	-	-
Community Craft Centre Group	30	5	16.6	13	43.3	12	40.0	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	2	40.0	2	40.0	1	20.0	-	-
TOTAL	85	10	11.8	35	41.1	39	45.9	1	1.2

reported that facilities designed specifically for art production activities were not available. Seventy-four of the eighty-five or, 87.1% of the responding sample stated that 'some' or 'none' of the physical facilities were designed specifically for art production activities. Especially among informal rural art groups, places such as an army hut, the basement of the medical centre, and a convent, were described as the setting for art courses.

SECTION G: TEACHER QUALIFICATIONS AND SALARY

1. How many art instructors were employed by your agency during the academic year 1970-1971? (Table LII)

Fifty-four of the eighty-five or, 63.5% of the responding sample stated that two or fewer instructors were employed by the agency during the academic year of 1970-1971. Nine of the eighty-five or, 10.6% of the responding sample indicated that 6-10 instructors were employed during the academic year.

Six of the eighty-five or, 7.1% of the responding sample reported an employment of 3-5 instructors during the academic year of 1970-1971. A further six of the eighty-five or, 7.1% of the responding sample revealed that more than 20 instructors were employed during the academic year. An employment of 11-15 instructors was indicated by four of the eighty-five or, 4.7% of the responding sample, while two of the eighty-five or, 2.3% of the responding sample stated that 16-20 instructors were employed during the academic year.

In the phrasing of this question, the word 'employed' was found to be in error as thirty of the eighty-five or, 35.3% of the responding sample indicated in Section G, Question 3 (Table XXVIII) that there were volunteer instructors only.

Four of the eighty-five or, 4.7% of the responding sample did not answer this question.

2. How many art instructors were employed by the agency during the summer of 1970? (Table LIII)

This question was not applicable to fifty-four of the eighty-five or, 63.5% of the responding sample which specified in Section D, Question 5 (Table XL) that no art courses were provided during the summer.

Fifteen of the eighty-five or, 17.7% of the responding sample stated that they employed two or fewer instructors during the summer of 1970. An employment of 3-5 instructors was reported by seven of the eighty-five or, 8.3% of the responding sample, while four of the eighty-five or, 4.7% of the responding sample stated that they employed 6-10 instructors during the summer of 1970. Two of the eighty-five or, 2.3% of the responding sample revealed that they employed more than 20 instructors, and, one of the eighty-five or, 1.2% of the responding sample indicated an employment of 11-15 instructors during the summer of 1970.

Two of the eighty-five or, 2.3% of the responding sample did not answer this question.

3. What is the wage or salary which the majority of art instructors at the agency earn? (Table LIV)

No category was specifically designated to indicate volunteer instruction but thirty of the eighty-five or, 35.3% of the agencies responding indicated through comment that instruction was given on a volunteer basis.

Twenty of the eighty-five or, 23.5% of the responding sample stated that \$5.00 per hour or less was the wage which the majority of art instructors earned. Fourteen of the eighty-five or, 16.5% of the responding sample reported that a \$5.00 - \$10.00 per hour wage was earned by

TABLE LII, SECTION G, QUESTION # 1

QUESTION: How many art instructors were employed by your agency during the academic year 1970-1971?

Sample Groups	No. in Sample	a) 2 or less		b) 3-5		c) 6-10		d) 11-15		e) 16-20		f) more than 20		g) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	2	33.3	-	-	1	16.7	3	50.0	-	-
Junior College Group	5	3	60.0	1	20.0	1	20.0	-	-	-	-	-	-	-	-
YMCA - YWCA Group	8	4	50.0	1	12.5	2	25.0	-	-	-	-	-	-	1	12.5
City Recreation Board Group	5	1	20.0	-	-	-	-	1	20.0	-	-	2	40.0	1	20.0
Community Art Class Group 1	12	11	91.7	1	8.3	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	14	100.0	-	-	-	-	-	-	-	-	-	-	-	-
Community Craft Centre Group	30	20	66.7	2	6.7	4	13.3	1	3.3	1	3.3	-	-	2	6.7
Edmonton: Urban, Informal Art-Craft Centre Group	5	1	20.0	1	20.0	-	-	2	40.0	-	-	1	20.0	-	-
TOTAL	85	54	63.5	6	7.1	0	10.6	4	4.7	2	2.3	6	7.1	4	4.7

TABLE LIII, SECTION G, QUESTION # 2

QUESTION: How many art instructors were employed by the agency during the summer of 1970?

Sample Groups	No. in Sample	a) 2 or less		b) 3-5		c) 6-10		d) 11-15		e) 16-20		f) more than 20		g) not applicable		h) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	3	50.0	1	16.7	-	-	-	-	-	-	2	33.3	-	-
Junior College Group	5	4	80.0	-	-	-	-	-	-	-	-	-	-	1	20.0	-	-
YMCA - YWCA Group	8	4	50.0	2	25.0	-	-	-	-	-	-	-	-	2	25.0	-	-
City Recreation Board Group	5	1	20.0	-	-	1	20.0	-	-	-	-	2	40.0	1	20.0	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-	12	100.0	-	-
Community Art Class Group 2	14	2	14.3	-	-	-	-	-	-	-	-	-	-	12	85.7	-	-
Community Craft Centre Group	30	4	13.3	-	-	1	3.3	1	3.3	-	-	-	-	22	73.3	2	6.7
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	2	40.0	1	20.0	-	-	-	-	-	-	2	40.0	-	-
TOTAL	85	15	17.7	7	8.5	4	4.7	1	1.2	-	-	2	2.3	54	63.5	2	2.3

the majority of art instructors. Seven of the eighty-five or, 8.2% of the responding sample specified that a wage of more than \$10.00 per hour was earned by art instructors, while six of the eighty-five or, 7.0% of the responding sample stated that a salary of more than \$10,000.00 per annum was earned by the majority of art instructors. Three of the eighty-five or, 3.5% of the responding sample informed the investigator that a salary of \$5,000.00 - \$10,000.00 per annum was earned by the majority of art instructors, and, one of the eighty-five or, 1.2% of the responding sample indicated that a salary of less than \$5,000.00 per annum was earned by the majority of art instructors.

Four of the eighty-five or, 4.7% of the responding sample did not answer this question.

4. What qualifications do the majority of art instructors at the agency hold? (Table LV)

Forty-three of the eighty-five or, 50.6% of the responding sample reported that the majority of art instructors at the agency had practical studio experience only as a qualification for teaching classes in art production. Seventeen of the eighty-five or, 20.0% of the responding sample advised the investigator that the majority of art instructors were university or college graduates in art. Nine of the eighty-five or, 10.6% of the responding sample stated that the majority of art instructors had teacher certification in an art specialty, and, seven of the eighty-five or, 8.2% of the responding sample specified that the majority of instructors had completed post graduate studies in art. This response was received mainly from the University-Art College Group. One of the eighty-five or, 1.2% of the responding sample indicated that the majority of art instructors had teacher certification but not in an art specialty.

TABLE LIV, SECTION G, QUESTION # 3

QUESTION: What is the wage or salary which the majority of art instructors at the agency earn?

Sample Groups	No. in Sample	a) less than \$5		b) \$5.-\$10.		c) more than \$10		d) less than \$5000		e) \$5000 - \$10,000		f) More than \$10,000		g) Volunteer		h) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	1	16.7	-	-	1	16.7	3	50.0	1	16.7	-	-
Junior College Group	5	-	-	-	-	1	20.0	-	-	2	40.0	1	20.0	1	20.0	-	-
YMCA - YWCA Group	8	4	50.0	-	-	-	-	-	-	-	-	-	-	4	50.0	-	-
City Recreation Board Group	5	1	20.0	-	-	1	20.0	-	-	-	-	2	40.0	1	20.0	-	-
Community Art Class Group 1	12	4	33.3	3	25.0	2	16.7	-	-	-	-	-	-	-	-	3	25.0
Community Art Class Group 2	14	2	14.3	6	42.9	1	7.1	-	-	-	-	-	-	4	28.6	1	7.1
Community Craft Centre Group	30	9	30.0	2	6.7	-	-	-	-	-	-	-	-	19	63.3	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	3	60.0	1	20.0	1	20.0	-	-	-	-	-	-	-	-
TOTAL	85	20	23.5	14	16.5	7	8.2	1	1.3	3	3.5	6	7.0	3	35.3	-	-

Eight of the eighty-five or, 9.4% of the responding sample did not answer this question.

A Discussion of Section G: Teacher

Qualifications and Salaries

Art education agencies employed relatively few instructors to teach art courses. Fifty-four of the eighty-five or, 63.5% of the responding sample reported that two or fewer art instructors were employed during the academic year of 1970-1971. As well, fifteen of the twenty-five or, 60% of the agencies which indicated that courses were conducted during the summer of 1970, stated that two or fewer instructors were hired for this period.

Commonly, art instructors were paid a wage which indicated that their services were employed on a part-time basis only. Forty-one of the eighty-five or, 48.2% of the responding sample reported that art instructors were hired on an hourly basis, while ten of the eighty-five or, 11.8% of the responding sample stated that art instructors were hired on an annual salary basis.

Although no category was designated for volunteer instruction, (Question 3, Table XXVIII), thirty of the eighty-five or, 35.3% of the responding sample, the majority of which was located at the rural community level, indicated by comment that instructors offered their services on a volunteer basis. Had such a category been provided in the questionnaire, responses revealing volunteer instruction might have been higher.

The majority of instructors were not trained as teachers or professional artists. Forty-three of the eighty-five or, 50.6% of the

TABLE LV, SECTION G, QUESTION # 4

QUESTION: What qualifications do the majority of art instructors at the agency hold?

Sample Groups	No. in Sample	a) studio experience		b) teacher (art)		c) teacher (not art)		d) U or C grad in art		e) post grad in art		f) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	1	16.7	5	83.3	-	-
Junior College Group	5	2	40.0	-	-	1	20.0	1	20.0	1	20.0	-	-
YMCA - YWCA Group	8	6	75.0	-	-	-	-	-	-	-	-	2	25.0
City Recreation Board Group	5	3	60.0	-	-	-	-	1	20.0	-	-	1	20.0
Community Art Class Group 1	12	8	66.7	2	16.7	-	-	1	8.3	1	8.3	-	-
Community Art Class Group 2	14	4	28.6	2	14.3	-	-	6	42.9	-	-	2	14.3
Community Craft Centre Group	30	20	66.7	3	10.0	-	-	4	13.3	-	-	3	10.0
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	40.0	-	-	3	60.0	-	-	-	-
TOTAL	85	43	50.6	9	10.6	1	1.2	17	20.0	7	8.2	8	9.4

responding agencies reported that the majority of instructors at the agency had only practical studio experience in art. However, a promising thirty-three of the eighty-five or, 38.8% of the responding sample stated that the majority of instructors held post secondary training in the field of art. A remaining eight of the eighty-five or, 9.4% of the responding sample failed to report the qualifications held by the majority of art instructors. This lack of response might indicate that the respondents were not informed of instructor qualifications.

SECTION H: DURATION OF ART COURSES

1. How many lessons are offered in the majority of art courses? (Table LVI)

Thirty-one of the eighty-five or, 36.5% of the responding sample specified that 6-10 lessons were provided in the majority of art courses. Twenty-six of the eighty-five or, 30.6% of the responding sample stated that 11-20 lessons were given, and, nine of the eighty-five or, 10.6% of the responding sample revealed that 21-30 lessons were presented in the majority of art courses.

Six of the eighty-five or, 7.1% of the responding sample reported that five or fewer lessons were given in an art course. Three of the eighty-five or, 3.5% of the responding sample indicated that the majority of art courses presented 31-40 lessons. A further three of the eighty-five or, 3.5% of the responding sample stated that more than 40 lessons were provided in the majority of art courses.

Seven of the eighty-five or, 8.2% of the responding sample did not answer this question.

TABLE LVI, SECTION H, QUESTION # 1

QUESTION: How many lessons are offered in the majority of art courses?

Sample Groups	No. in Sample	a) 5 or less		b) 6-10		c) 11-20		d) 21-30		e) 31-40		f) more than 40		g) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	4	66.7	-	-	2	33.3	-	-
Junior College Group	5	-	-	1	20.0	1	20.0	1	20.0	-	-	1	20.0	1	20.0
YMCA - YWCA Group	8	1	12.5	3	37.5	3	37.5	-	-	-	-	-	-	1	12.5
City Recreation Board Group	5	1	20.0	4	80.0	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	1	8.3	10	83.3	1	8.3	-	-	-	-	-	-	-	-
Community Art Class Group 2	14	-	-	2	14.3	7	50.0	2	14.3	1	7.1	-	-	2	14.3
Community Craft Centre Group	30	3	10.0	9	30.0	14	46.7	-	-	1	3.3	-	-	3	10.0
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	2	40.0	-	-	2	40.0	1	20.0	-	-	-	-
TOTAL	85	6	7.1	31	36.5	26	30.6	9	10.6	3	3.5	3	3.5	7	8.2

2. How many hours are allotted to the majority of lessons for art courses?
(Table LVII)

Forty-three of the eighty-five or, 50.6% of the responding sample reported that 2-2½ hours were allotted to the majority of art lessons. Twenty-four of the eighty-five or, 28.2% of the responding sample indicated an allotment of 3-3½ hours to the majority of art lessons. An allotment of 1-1½ hours per art lesson was indicated by ten of the eighty-five or, 11.8% of the responding sample, while three of the eighty-five or, 3.5% stated that more than 3½ hours were allotted to the majority of art lessons. One of the eighty-five or, 1.2% of the responding sample revealed that less than one hour was provided for art lessons.

Four of the eighty-five or, 4.7% of the responding sample did not answer this question.

A Discussion of Section H: Duration of Art Courses

A more lengthy period of involvement in art production activities, both in terms of the number of lessons per course, and the time allotment per lesson, would suggest an opportunity for more serious participation on the part of the student. The majority of agencies responding to the questionnaire indicated a provision for lengthy time allotments for art lessons. Seventy of the eighty-five or, 82.4% of the responding sample reported that they offered two hours to more than 3½ hours for the majority of art lessons.

In terms of the number of lessons per course, thirty-seven of the eighty-five or, 43.6% of the responding sample stated that they provided ten or fewer lessons per course. Indicative of a more intensive involvement in art production activities, twenty-six of the eighty-five or, 30.6% of the responding sample advised that they presented 11-20 lessons per

TABLE LVII, SECTION H, QUESTION # 2

QUESTION: How many hours are allotted to the majority of lessons for art courses?

Sample Groups	No. in Sample	a) less than 1 hour		b) 1-1½ hr.		c) 2-2½ hr.		d) 3-3½ hr.		e) more than 3½ hr.		f) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	2	33.3	4	66.7	-	-	-	-
Junior College Group	5	-	-	-	-	3	60.0	2	40.0	-	-	-	-
YMCA - YWCA Group	8	-	-	5	62.5	3	37.5	-	-	-	-	-	-
City Recreation Board Group	5	1	20.0	2	40.0	2	40.0	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	1	8.3	5	41.7	5	41.7	1	8.3	-	-
Community Art Class Group 2	14	-	-	-	-	9	64.3	5	35.7	-	-	-	-
Community Craft Centre Group	30	-	-	2	6.7	16	53.3	7	23.3	1	3.3	4	13.3
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	3	60.0	1	20.0	1	20.0	-	-
TOTAL	85	1	1.2	10	11.8	43	50.6	24	28.2	3	3.5	4	4.7

course while the remaining agencies reported that they provided more than twenty lessons per course.

SECTION I: PAYMENT OF FEES

1. Does the agency require an individual to pay for a membership or general fees before enrolling in an art course or program?
(Table LVIII)

Sixty-five of the eighty-five or, 76.5% of the responding sample specified that membership or general fees were required before an individual could enroll in an art class. Fifteen of the eighty-five or, 17.6% of the responding sample indicated that no membership or general fees were required.

Five of the eighty-five or, 5.9% of the responding sample did not answer this question.

2. What is the cost of the majority of art courses at the agency?
(Table LIX)

Sixteen of the eighty-five or, 18.8% of the responding sample stated that the cost of the majority of art courses was \$11.00 - \$15.00. The cost of art courses was reported to be \$5.00 or less in the case of fifteen of the eighty-five or, 17.6% of the responding sample. Twelve of the eighty-five or, 14.1% of the responding sample specified fees of \$6.00 - \$10.00 per art course.

Nine of the eighty-five or, 10.6% of the responding sample indicated a cost of \$16.00 - \$20.00 per art course. Seven of the eighty-five or, 8.3% of the responding sample reported that the average cost of an art course was \$31.00 - \$50.00. Five of the eighty-five or, 5.9% of the responding sample stated that art courses were offered free of charge. This occurrence was confined to City Recreation Board Group and the commun-

TABLE LVIII, SECTION I, QUESTION # 1

QUESTION: Does the agency require an individual to pay for a membership or general fees before enrolling in an art course or program?

		a) yes		b) no		c)no response	
Sample Groups	No. in Sample	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	5	83.3	1	16.7	-	-
Junior College Group	5	3	60.0	2	40.0	-	-
YMCA - YWCA Group	8	5	62.5	2	25.0	1	12.5
City Recreation Board Group	5	3	60.0	2	40.0	-	-
Community Art Class Group 1	12	12	100.0	-	-	-	-
Community Art Class Group 2	14	12	85.7	2	14.3	-	-
Community Craft Centre Group	30	20	66.7	6	20.0	4	13.7
Edmonton: Urban, Informal Art-Craft Centre Group	5	5	100.0	-	-	-	-
TOTAL	85	65	76.5	15	17.6	5	5.0

ity level. Four of the eighty-five or, 4.7% of the responding sample indicated that the cost of the majority of art courses was \$51.00 - \$75.00.

Two of the eighty-five or, 2.3% of the responding sample reported that they provided courses at a cost of \$101.00 - \$150.00, and, one of the eighty-five or, 1.2% specified that it offered courses at a cost in excess of \$150.00. The three agencies which responded in these two categories were from the University-Art College Group.

Six of the eighty-five or, 7.1% of the responding sample reported that this question was not applicable to their agency which would indicate that the cost of courses was included in the membership or general fees.

Six of the eighty-five or, 7.1% of the responding sample did not answer this question.

3. What is the cost of tuition for enrollment in an art program at the agency for one academic year? (Table LX)

Seventy-nine of the eighty-five or, 92.9% of the responding sample indicated that this question was not applicable to their agency. Two of the eighty-five or, 2.3% of the responding sample specified that the cost of tuition was \$401.00 - \$500.00 for enrollment in an art program for one academic year. One of the eighty-five or, 1.2% of the responding sample stated that the cost of tuition in an art program for one academic year was \$301.00 - \$400.00. Another one of the eighty-five or, 1.2% of the responding sample revealed that the cost of tuition was \$101.00 - \$200.00, and a further one of the eighty-five or, 1.2% of the responding sample reported that the cost of tuition was \$100.00 or less.

One of the eighty-five or, 1.2% of the responding sample did not

TABLE LIX, SECTION I, QUESTION # 2

QUESTION: What is the cost of the majority of art courses at the agency?

Sample Groups	No. in Sample	a) free		b) \$500 or less		c) 6-10		d) 11-15		e) 16-20		f) 21-30		g) 31-50		h) 51-75		i) 75-100		j) 101-150		k) more than 150		l) not applicable		m) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	-	-	-	-	-	-	-	-	-	-	-	-	3	50.0	-	-	2	33.3	1	16.7	-	-	-	-
Junior College Group	5	-	-	-	-	1	20.0	-	-	-	-	1	20.0	2	40.0	-	-	-	-	-	-	-	1	20.0	-	-	-
YMCA - YMCA Group	8	-	-	3	37.5	-	-	3	37.5	-	-	-	-	-	-	-	-	-	-	-	-	-	2	25.0	-	-	-
City Recreation Board Group	5	2	40.0	-	-	2	40.0	1	20.0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Community Art Class Group 1	12	-	-	-	-	1	8.3	3	25.0	3	25.0	1	8.3	3	25.0	-	-	-	-	-	-	-	-	1	8.3	-	-
Community Art Class Group 2	14	1	7.1	1	7.1	1	7.1	6	42.9	3	21.4	-	-	-	-	-	-	-	-	-	-	-	-	-	2	14.3	-
Community Craft Centre Group	30	2	6.7	11	36.7	6	20.0	3	10.0	1	3.3	-	-	1	3.3	-	-	-	-	-	-	-	-	2	6.7	4	13.3
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	1	20.0	-	-	2	40.0	-	-	1	20.0	1	20.0	-	-	-	-	-	-	-	-	-	-
TOTAL	85	5	5.9	15	17.6	12	14.1	16	18.8	9	10.6	2	2.3	7	8.3	4	4.7	-	-	2	2.3	1	1.2	6	7.1	6	7.1

answer this question.

A Discussion of Section I: Payment of Fees

Indicating a formalized structure within the agency, sixty-five of the eighty-five or, 76.5% of the responding agencies reported that the payment of a membership fee was required before enrolling in an art course at the agency. It was found that fees for art courses at the majority of agencies were very reasonable in comparison to university tuition. Fifty-two of the eighty-five or, 61.2% of the responding sample offered courses in a range from \$5.00 or less, to \$20.00. As well, five of the eighty-five or, 5.9% of the sample provided courses free of charge.

Within the University-Art College Group, provincial government subsidization of the Alberta College of Art permitted this agency to require an annual tuition fee of only \$65.00. By comparison, university training in art was far more expensive, for the annual tuition fee of the three Alberta universities was in the range of \$301.00 - \$500.00.

SECTION J: COMMUNICATIONS

1. Does the agency have membership in, or liaison with, a central coordinating organization? (Table LXI)

Forty-six of the eighty-five or, 54.1% of the responding sample stated that membership in, or liaison with, a central coordinating organization was maintained. Thirty-three of the eighty-five or, 38.8% of the responding sample stated that no such memberships or liaisons existed.

Six of the eighty-five or, 7.1% of the responding sample did not answer this question.

TABLE LX, SECTION I, QUESTION # 3

QUESTION: What is the cost of tuition for enrollment in an art program at the agency for one academic year?

Sample Groups	No. in Sample	a) free		b) \$100 or less		c) 101-200		d) 201-300		e) 301-400		f) 401-500		g) more than 500		h) not applicable		i) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	1	16.7	1	16.7	-	-	1	16.7	2	33.3	-	-	1	16.7	-	-
Junior College Group	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-	4	80.0	1	20.0
YMCA - YMCA Group	8	-	-	-	-	-	-	-	-	-	-	-	-	-	-	8	100.0	-	-
City Recreation Board Group	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-	5	100.0	-	-
Community Art Class Group 1	12	-	-	-	-	-	-	-	-	-	-	-	-	-	-	12	100.0	-	-
Community Art Class Group 2	14	-	-	-	-	-	-	-	-	-	-	-	-	-	-	14	100.0	-	-
Community Craft Centre Group	30	-	-	-	-	-	-	-	-	-	-	-	-	-	-	30	100.0	-	-
Edmonton: Urban, Informal Art-Craft Centre Group	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-	5	100.0	-	-
TOTAL	85	-	-	1	1.2	1	1.2	-	-	1	1.2	2	2.3	-	-	79	92.9	1	1.2

TABLE LXI, SECTION J, QUESTION # 1

QUESTION: Does the agency have membership in, or liaison with, a central coordinating organization?

		a) yes		b)no		c)no response	
Sample Groups	No. in Sample	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	4	66.7	2	33.3	-	-
Junior College Group	5	3	60.0	2	40.0	-	-
YMCA - YWCA Group	8	6	75.0	2	25.0	-	-
City Recreation Board Group	5	3	60.0	1	20.0	1	20.0
Community Art Class Group 1	12	12	100.0	-	-	-	-
Community Art Class Group 2	14	7	50.0	5	35.7	2	14.3
Community Craft Centre Group	30	10	33.3	17	56.7	3	10.0
Edmonton: Urban, Informal Art-Craft Centre Group	5	1	20.0	4	80.0	-	-
TOTAL	85	46	54.1	33	38.8	6	7.1

2. Does the agency meet with another art education agency for the purpose of planning, developing or evaluating its art curriculum? (Table LXII)

Fifty-two of the eighty-five or, 61.1% of the responding sample reported that no meetings were held with another art education agency for the purpose of planning, developing or evaluating art curricula. However, seven of the eighty-five or, 31.8% of the responding sample stated that such meetings were conducted.

Six of the eighty-five or, 7.1% of the responding sample did not answer this question.

3. Does the agency have meetings of its administrators and instructors for the purpose of planning, developing or evaluating its art curriculum? (Table LXIII)

Forty-four of the eighty-five or, 51.8% of the responding sample indicated that administrators and instructors met together for the purpose of planning, developing or evaluating art curricula. In contrast, thirty-four of the eighty-five or, 40% of the responding sample stated that no such consultations took place.

Seven of the eighty-five or, 8.2% of the responding sample did not answer this question.

4. Does the agency consult with art education personnel from the local school board office when developing a new curriculum? (Table LXIV)

Fifty-six of the eighty-five or, 65.9% of the responding sample indicated that they did not consult with art education personnel from the local school board office when they were developing a new curriculum. Twelve of the eighty-five or, 14.1% of the responding sample reported that 'sometimes' consultations were held, and, ten of the eighty-five or, 11.8% of the responding sample stated that they did maintain such consultations with the local school board.

TABLE LXII, SECTION J, QUESTION # 2

QUESTION: Does the agency meet with another art education agency for the purpose of planning, developing or evaluating its art curriculum?

		a) yes		b) no		c) no response	
Sample Groups	No. in Sample	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	3	50.0	3	50.0	-	-
Junior College Group	5	3	60.0	2	40.0	-	-
YMCA - YWCA Group	8	1	12.5	7	87.5	-	-
City Recreation Board Group	5	4	80.0	1	20.0	-	-
Community Art Class Group 1	12	9	75.0	3	25.0	-	-
Community Art Class Group 2	14	-	-	11	78.6	3	21.4
Community Craft Centre Group	30	5	16.7	22	73.3	3	10.0
Edmonton: Urban, Informal Art-Craft Centre Group	5	2	40.0	3	60.0	-	-
TOTAL	85	27	31.8	52	61.1	6	7.1

TABLE LXIII, SECTION J, QUESTION # 3

QUESTION: Does the agency have meetings of its administrators and instructors for the purpose of planning, developing or evaluating its art curriculum?

		a) yes		b)no		c)no response	
Sample Groups	No. in Sample	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	6	100.0	-	-	-	-
Junior College Group	5	4	80.0	1	20.0	-	-
YMCA - YWCA Group	8	3	37.5	4	50.0	1	12.5
City Recreation Board Group	5	5	100.0	-	-	-	-
Community Art Class Group 1	12	9	75.0	3	25.0	-	-
Community Art Class Group 2	14	4	28.6	8	57.1	2	14.3
Community Craft Centre Group	30	11	36.7	15	50.0	4	13.3
Edmonton: Urban, Informal Art-Craft Centre Group	5	2	40.0	3	60.0	-	-
TOTAL	85	44	51.8	34	40.0	7	8.2

Seven of the eighty-five or, 8.2% of the responding sample did not answer this question.

5. Does the agency have inservice training for its instructors?
(Table LXV)

Forty-nine of the eighty-five or, 57.6% of the responding sample disclosed that there was no inservice training for instructors. Only twenty-six of the eighty-five or, 30.6% of the responding sample indicated that inservice training was provided.

Ten of the eighty-five or, 11.8% of the responding sample did not answer this question.

6. In what ways are art programs and/or courses publicized? (Table LXVI)

Fifty-eight of the eighty-five or, 68.2% of the responding sample reported that they publicized art programs and/or courses in the newspaper. Twenty-five of the eighty-five or, 29.4% of the responding sample indicated that art courses were publicized by having brochures available at the agency. A further twenty-five of the eighty-five or, 29.4% of the responding sample stated that art courses were publicized by mailing brochures. Sixteen of the eighty-five or, 18.8% of the responding sample specified that art courses were publicized through television advertisements, while fourteen of the eighty-five or, 16.5% of the responding sample reported that they provided calendars.

Thirteen of the eighty-five or, 15.3% of the responding sample did not answer this question.

A Discussion of Section J: Communications

The agencies in the sample showed an awareness of the need to plan, develop and evaluate art curricula for the majority of agencies indicated

TABLE LXIV, SECTION J, QUESTION # 4

QUESTION: Does the agency consult with art education personnel from the local school board office when developing a new curriculum?

Sample Groups	No. in Sample	a) yes		b) no		c) sometimes		d) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	4	66.7	2	33.3	-	-
Junior College Group	5	-	-	2	40.0	3	60.0	-	-
YMCA - YWCA Group	8	1	12.5	5	62.5	1	12.5	1	12.5
City Recreation Board Group	5	3	60.0	-	-	2	40.0	-	-
Community Art Class Group 1	12	-	-	11	91.7	-	-	1	8.3
Community Art Class Group 2	14	1	7.1	12	85.7	1	7.1	-	-
Community Craft Centre Group	30	3	10.0	20	66.7	3	10.0	4	13.3
Edmonton: Urban, Informal Art-Craft Centre Group	5	2	40.0	2	40.0	-	-	1	20.0
TOTAL	85	10	11.8	56	65.9	12	14.1	7	8.2

TABLE LXV, SECTION J, QUESTION # 5

QUESTION: Does the agency have inservice training for its instructors?

		a) yes		b) no		c) no response	
Sample Groups	No. in Sample	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	-	-	5	83.3	1	16.7
Junior College Group	5	1	20.0	4	80.0	-	-
YMCA - YWCA Group	8	5	62.5	2	25.0	1	12.5
City Recreation Board Group	5	5	100.0	-	-	-	-
Community Art Class Group 1	12	6	50.0	3	25.0	3	25.0
Community Art Class Group 2	14	1	7.1	13	92.9	-	-
Community Craft Centre Group	30	7	23.3	18	60.0	5	16.7
Edmonton: Urban, Informal Art-Craft Centre Group	5	1	20.0	4	80.0	-	-
TOTAL	85	26	30.6	49	57.6	10	11.8

TABLE LXVI, SECTION J, QUESTION # 6

QUESTION: In what ways are art programs and/or courses publicized?

Sample Groups	No. in Sample	a) brochures at agency		b) brochures mailed		c) calendars		d) newspaper advert.		e) TV advert.		f) no response	
		Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%	Raw Score	%
University - Art College Group	6	3	50.0	3	50.0	5	83.4	2	33.4	-	-	-	-
Junior College Group	5	2	40.0	1	20.0	4	80.0	5	100.0	1	20.0	-	-
YMCA - YWCA Group	8	6	75.0	5	62.5	1	12.5	5	62.5	1	12.5	-	-
City Recreation Board Group	5	4	80.0	4	80.0	1	20.0	5	100.0	3	60.0	-	-
Community Art Class Group 1	12	3	25.0	5	41.7	1	8.3	7	91.7	-	-	2	16.6
Community Art Class Group 2	14	-	-	2	14.3	-	-	8	59.1	2	14.3	3	21.5
Community Craft Centre Group	30	4	13.3	2	6.7	-	-	22	73.3	7	23.3	8	26.7
Edmonton: Urban, Informal Art-Craft Centre Group	5	3	60.0	3	60.0	2	40.0	4	80.0	2	40.0	-	-
TOTAL	85	25	29.4	25	29.4	14	16.5	58	68.2	16	18.8	-	15.3

that membership in, or liaison with a central coordinating agency was maintained. Forty-six of the eighty-five or, 54.1% of the agencies in the responding sample reported that they had such affiliations. However, few agencies reported to consult with art education personnel from the local school board. Ten of the eighty-five or, 11.8% of the responding sample reported that they consulted with the personnel from the school board and twelve of the eighty-five or, 14.1% of the responding sample reported that they 'sometimes' consulted with personnel from the school board.

A majority of agencies revealed that inter-agency meetings of administrators and instructors were conducted to examine art curricula. Forty-four of the eighty-five or, 51.8% of the responding sample stated that they conducted such meetings. As well, a promising twenty-seven of the eighty-five or, 31.8% of the responding sample specified that meetings with another art education agency were conducted for the purpose of developing art curricula.

Inservice training for instructors was reported to be provided by twenty-six of the eighty-five or, 30.6% of the responding sample. Similar professional development might also have been acquired through participation at conventions and meetings. However, no provision for eliciting this response was made.

The majority of agencies publicized art courses through more than one medium, the most common medium being the newspaper. Thirteen of the eighty-five or, 15.3% of the responding sample, all of which were agencies at the rural community level, did not respond to this question. In small communities an alternative to the modes of communication listed in the questionnaire might have been word-of-mouth advertisement.

CHAPTER VI

SUMMARY AND RECOMMENDATIONS FOR FURTHER RESEARCH

SUMMARY OF THE STUDY

The Problem

The purpose of this study is to bring to the attention of teachers and administrators involved in art education:

- I. A description of the courses and programs of study which were available to children, adolescents and adults in Alberta for acquiring an education in the production of art in the academic year of 1970-1971; and,
- II. A description of the operation of art education agencies in Alberta during the academic year of 1970-1971 in terms of:
 1. The purpose, and the provision of a written constitution and body of objectives at art education agencies.
 2. The educational entrance requirements of art education agencies.
 3. The certification offered by art education agencies.
 4. The courses in the production of art offered by art education agencies for children, adolescents and adults.
 5. The number of lessons in art courses and the length of time devoted to an art lesson.
 6. The enrollment at art education agencies.
 7. The physical facilities of art education agencies.
 8. The qualifications and salaries of art instructors employed by art education agencies.
 9. The cost of membership, fees or tuition at art education agencies.
 10. The communication policies of art education agencies in terms of:
 - (a) those liaisons agencies had with art education

personnel and organizations for the purpose of sharing ideas and developing art curricula; and

- (b) the means art education agencies used to communicate with the public.

Procedures

To obtain information required for the study, a questionnaire consisting of ten sections was designed. A total of 34 questions was designed to accommodate several possible responses.

The sample used for the study was comprised of a total of 122 art education agencies. The identification of the agencies was determined by referring to the listings of the Cultural Development Branch of the Provincial Department of Culture, Youth and Recreation; the Directory of the Alberta Association for Continuing Education (1971); the Alberta Department of Education Senior High School Handbook (1970-1971); and, brochures printed by the Department of Extension of the University of Alberta (1970).

The findings of the study are based on a return of eighty-five of the one hundred twenty-two or, 69.7% of the agencies which completed the questionnaire. The data for all questions in the questionnaire was presented in tabular form with an accompanying description. Responses for each question were described and reported in raw score and percentage form.

Major Findings

Section A: The Purpose of the Agency

The study revealed that the purpose of the majority of art

education agencies was recreational in nature. Fifty-nine of the eighty-five or, 69.4% of the responding sample specified that their purpose was recreational, while twenty-six of the eighty-five or, 30.6% of the responding sample reported that their purpose was educational.

A majority of the art education agencies in the sample did not have a written constitution. Forty-three of the eighty-five or, 50.6% of the responding sample disclosed that they had no written constitution. As well, a large portion of the agencies indicated that they did not have a written body of objectives. Forty of the eighty-five or, 47.1% of the responding sample stated that they had no written body of objectives.

Section B: Educational Entrance Requirements

A preponderance of the art education agencies reported that no educational entrance requirements were maintained. Seventy-six of the eighty-five or, 89.4% of the responding sample specified that they did not maintain education entrance requirements. Those agencies reporting to uphold entrance requirements were members of the University-Art College Group and the Junior College Group.

Section C: Certification Offered

Programs of study in art production for certification were usually offered by accredited institutions such as universities and art colleges which were located in larger urban centres. However, an examination of the respondents of the study revealed that the majority of agencies were small informal groups located in the rural community. It is therefore not unexpected that only eighteen of the eighty-five

or, 21.2% of the responding sample reported that they presented programs of study in art production. This response was confined to the University-Art College Group, and to the Community Art Class Group 1 whose members are eligible to enroll in an extended art program under the auspices of the Department of Extension of the University of Alberta.

Thirteen of the eighteen or, 72.2% of the agencies stating that they provided programs of study did not require students to take courses in art appreciation, art criticism or art history. Those agencies which did require the student to take one of the described courses were members of the University-Art College Group.

Although the agencies in the Junior College Group indicated that they did not offer programs of study for certification, some junior colleges provided university art courses at the introductory level. These courses were later recognized for credit in an art program when the student articulated from a junior college to a university.

Few of the agencies offering programs of study in art production found their certification to be recognized by Canadian universities. Certification was recognized only in the cases of four members of the University-Art College Group, namely, the University of Alberta, the University of Calgary, the University of Lethbridge, and the Banff School of Fine Arts.

Section D: Art Courses Offered

There was a correspondence in the frequency of courses provided for children, adolescents, and adults at the informal education level. Painting and ceramics were the most frequently offered

courses in art production for these three groups. Drawing ranked third, and weaving, fourth in frequency among all courses presented. The provision of courses in sculpture for children and adolescents ranked fifth in frequency, and, for adults, sixth in frequency.

In several instances, whole areas of study in art production were not offered by any agencies in the responding sample for some of the age groups. No courses in the areas of industrial design, visual design or architecture were offered for children; no courses in the areas of industrial design or architecture, and only a few courses in visual design were offered for adolescents; and, no courses in the area of industrial design were offered for adults at the informal level. At the formal and informal adult education levels there were several courses provided in the area of architecture. However, for the adult education groups there were a limited number of courses provided in the area of visual design.

In the case of the most frequently provided courses for children and adolescents - painting, ceramics and drawing - approximately 25% of the agencies in the responding sample reported that they participated in the provision of these courses. Advanced courses, however, were seldom provided. At the informal adult education level courses were more frequently provided. Approximately 45% to 60% of the agencies in the responding sample indicated that they participated in the provision of the three most frequently offered courses - painting, ceramics and drawing at the informal adult education level.

At best, approximately 6% of the agencies in the responding sample indicated that they presented courses in art production at the post secondary formal education level. Ranked in order of importance,

introductory and advanced courses in painting, drawing, sculpture, printmaking and photography, respectively, were most frequently provided. Courses in the areas of crafts, visual design, architecture and industrial design were less frequently offered. For post secondary formal education, no courses in cinema, corporate identity design or exhibition design were offered. Corporate identity design was not presented by any of the agencies in the responding sample to any age group or educational level.

Only agencies from the University-Art College Group and the Junior College Group provided courses in art production at the post secondary formal education level. The University-Art College Group in particular was the only agency group to provide advanced courses more frequently than introductory courses in the production of art.

Courses in art production for informal adult education were more often presented than courses for children and adolescents by the Community Art Class Groups, the Community Craft Centre Group and the Edmonton Group. The YMCA - YWCA Group and the City Recreation Board Group, however, conducted more courses in art production for children than for adolescents or informal adult education. No art courses were provided for children and seldom were courses offered for adolescents by the University-Art College Group and the Junior College Group.

Section E: Enrollment

The majority of agencies in the sample enrolled 50 or fewer students during the academic year of 1970-1971. For this period fifty-seven of the eighty-five or, 67% of the responding sample indicated a total enrollment of 50 students or less. A large majority of

agencies reported a relatively small number of students per teacher. Seventy-five of the eighty-five or, 88.2% of the responding sample reported a student-teacher ratio of 20 or fewer students per teacher in the majority of art classes.

Section F: Physical Facilities

A preponderance of art education agencies stated that facilities designed specifically for art production activities were not available. Seventy-four of the eighty-five or, 87.1% of the responding sample indicated that only 'some' or 'none' of the physical facilities were designed specifically for art production activities.

Section G: Teacher Qualifications and Salaries

Art education agencies employed relatively few instructors to teach art courses. Fifty-four of the eighty-five or, 63.5% of the responding sample stated that two or fewer art instructors were employed during the academic year of 1970-1971. As well, fifteen of the twenty-five or, 60% of the agencies which reported that they conducted art courses during the summer of 1970, indicated that two or fewer instructors were hired for this period.

Commonly, art instructors were paid a wage which indicated that their services were employed on a part-time basis only. Forty-one of the eighty-five or, 48.2% of the responding sample revealed that art instructors were hired on an hourly basis, while ten of the eighty-five or, 11.8% of the responding sample reported that art instructors were hired on an annual salary basis. Thirty of the eighty-five or, 35.3% of the responding sample indicated by comment that instructors offered their services on a volunteer basis.

The majority of instructors were not trained as teachers or professional artists. Forty-three of the eighty-five or, 50.6% of the responding agencies stated that the majority of teachers at the agency had only practical studio experience in art. However, a promising thirty-three of the eighty-five or, 38.8% of the responding sample specified that the majority of instructors held post secondary training in the field of art.

Section H: Duration of Art Courses

The majority of agencies responding to the questionnaire reported the provision of lengthy time allotments for art lessons. Seventy of the eighty-five or, 82.4% of the responding sample stated that they offered two hours to more than 3½ hours for the majority of art lessons. In terms of the number of lessons per course, fifty-seven of the eighty-five or, 67.0% of the responding sample revealed that they offered 6 - 20 lessons per course.

Section I: Payment of Fees

It was found that fees for courses in art production at the majority of agencies were reasonable. Fifty-two of the eighty-five or, 61.2% of the responding sample indicated that they offered courses in a range from \$5.00 or less, to \$20.00. As well, five of the eighty-five or, 5.9% of the responding sample stated that they presented courses free of charge.

Section J: Communications

The responding sample showed an awareness of the need for communication among art educators to plan, develop and evaluate art curricula. The majority of agencies indicated that membership in, or

liaison with, a central coordinating agency was maintained. Forty-six of the eighty-five or, 54.1% of the agencies in the responding sample reported that they had such affiliations. However, only a few agencies specified that they consulted with art education personnel from the local school board. Ten of the eighty-five or, 11.8% of the responding sample reported that they consulted with the personnel from the school board, and, twelve of the eighty-five or, 14.1% of the responding sample reported that they 'sometimes' consulted with personnel from the school board.

A majority of agencies stated that inter-agency meetings of administrators and instructors were conducted to examine art curricula. Forty-four of the eighty-five or, 51.8% of the responding sample reported that they conducted such meetings. As well, a promising twenty-seven of the eighty-five or, 31.8% of the responding sample indicated that meetings with another art education agency were conducted for the purpose of developing art curricula. Inservice training for instructors was reported to be provided by twenty-six of the eighty-five or, 30.6% of the responding sample.

A majority of the agencies specified that they publicized art courses through more than one medium, the most common medium being the newspaper. Fifty-eight of the eighty-five or, 68.2% of the responding sample revealed that the agency publicized its courses through newspaper advertisements.

RECOMMENDATIONS OF THE STUDY FOR ART EDUCATION

The vast changes in the twentieth century reflect the profound influence of technology on the individual man. An abundance of material

goods, together with the persuasive nature of the mass media, has produced a competitive climate in which an individual seems forced to strive for economic success - often at the expense of his innermost and more basic psychological needs. Social scientists and educators are engaged in defining man's fundamental psychological needs and determining how they might be satisfied in the society of today (Maslow, 1968; Rogers, 1970; Reich, 1970; Toffler, 1970).

At an elemental level there is a recognized need for the individual to explore his self and his feelings so that he might develop a value system and self understanding which would enable him to tolerate the changes, ambiguities and pressures felt in his external environment. This need might be satisfied through the implementation of humanistic ideals in daily living, encouraging the individual to see himself as a meaningful entity in relation to the world at large. The individual man might then be able to form values which would contribute to the creation of a personal and purposeful life style. It has been suggested that art, as one discipline in the humanities, is a vehicle by which the individual might address his own development and come to perceive himself as a significant being (Cassidy, 1971; Fromm, 1956; Heussenstamm, 1971).

If one accepts the premise that art can assume an active role in the self-fulfillment of an individual, it follows that the present spectrum of art education must be examined in terms of its ability to provide maximum possibilities for individual growth. Although it has been traditionally accepted that art education is a responsibility of the school, many other agencies provide experiences in art production at the informal level for children, adolescents and adults. As a result of the findings of this study, including a background of related literature, the investi-

gator offers the following recommendations.

Recommendations for Leadership in Art Education

Art education in the Province is organized and directed by several institutions. The Department of Education, with the help of art educators, provides curriculum guides for use in Alberta schools. The Alberta Colleges Commission and the Alberta Universities Commission direct the colleges and universities, which in turn provide post secondary training in art. Community leadership in the arts and crafts is given by the Arts and Crafts Division of the Cultural Development Branch and the Department of Extension of the University of Alberta.

Since art education is guided from different sources, the form of art education agencies and their activities are numerous. Agencies have special interests in their particular sphere of artistic learning. This has led to the emergence of several small coordinating organizations such as the Alberta Potter's Guild and the Alberta Community Arts Clubs Association which serve the needs, goals and concerns of similar agencies or groups of individuals. These organizations may function well within their limited area of influence, however, there is a lack of cohesiveness among all art education agencies in the Province. Consequently, there is no political power base from which influence may be exerted for the good of all art education agencies. It is therefore recommended that a provincial body be established to coordinate and facilitate the development of all art education agencies.

A provincial body or coordinating board might be comprised of representatives from the Department of Education, the Cultural Development Branch, and professional societies as well as professional artists and classroom teachers. Initially a committee would have to undertake the

task of determining the internal organization and exact nature or function of a provincial coordinating board from the point of view of the professional art educator, and the art education agencies and communities it would serve. This purpose would provide a foundation from which the provincial coordinating board might aid the individual art education agency in formulating objectives which would respect its independence and at the same time fulfill the needs of its community.

Comprehensive information gathered at this time by the committee concerning art education agencies and communities would enable the provincial coordinating board to prepare persuasive statements regarding the purpose, contributions and goals of art education in the Province of Alberta. In so doing, the provincial coordinating board would have the advantage of a consolidated philosophical basis from which to communicate with art education agencies, the government and the public.

It was reported in the study that art education agencies conducted more courses in painting, drawing and ceramics than in any other area. However, only 25% of the respondents offered these courses for children and adolescents in 1970-1971. Also, courses in the areas of industrial design, visual design and architecture were seldom or never provided at the informal level for children, adolescents and adults. At the post secondary formal education level no courses in cinema or exhibition design were conducted. Courses in corporate identity design were not offered for any education level. It was also revealed that the majority of agencies which presented introductory courses in art production at the informal level for children, adolescents and adults did not provide the subsequent advanced courses in the same areas. If communities are to sustain and extend interest in art and craft courses, provision for advancement in programs must be made at all educational levels.

A province-wide survey of art education agencies and their function in the community would determine if the provision of introductory and advanced courses for different age levels in the different areas of art production was adequate in fulfilling the needs of the communities. The existing art education agencies would then be informed by the provincial coordinating board of the areas in which they might provide more effective service to the community. If the study indicated a need, the services of the existing art education agencies could be expanded and new agencies could be organized in an ordered fashion.

In determining the needs of the community the study would thoroughly investigate not only those needs occurring during the academic year, but also those needs for summer art activities for various age levels which might be fulfilled. It was indicated to the investigator that approximately 64% of art education agencies did not offer courses during the summer months. However, with the availability of school facilities and a time block of two months, it is possible that courses would be received in communities with great enthusiasm.

Recommendations for Curriculum Development

One of the functions of a provincial coordinating board might be to examine the curricula of courses offered by art education agencies for the purpose of showing individual agencies how they might improve or better implement their curricula. It is desirable that courses for children and adolescents should supplement or extend those experiences provided in the art courses at the school while adhering to an ordered presentation of content and skills. Although most courses at agencies are presented for recreational purposes, the scope and sequence of the elements of curriculum might also relate to those courses and programs conducted at the college and university level. For example, courses in ceramics for adolescents would logically present more advanced philosophies,

concepts and skills of this craft than ceramic courses for children to allow for a smooth transition to the post secondary level. This provision would be an attempt to ensure the opportunity for the maximum artistic development of the individual.

Communities wishing to initiate art activities may experience difficulty in organizing the operation of an art club. A provincial coordinating board could develop information guides for communities which would offer advice relating to the following: the details of the curricula of various courses in art production; the sources of equipment and supplies necessary for different courses; the sources of supplementary teaching devices (i.e. audio-visual aids, art exhibitions available on loan); the means of obtaining facilities and their physical arrangement; and, sources of contact with instructors, resource persons and consultants.

To foster individual development students should have flexible movement from one art education agency to another. Articulation is easily accomplished at the informal level, however, the study indicated that at the post secondary formal education level horizontal articulation was limited. The three Alberta universities and the Banff School of Fine Arts recognized for credit the courses and certification that each presented but failed to acknowledge the courses and certification of the Department of Extension and the Alberta College of Art. It is not recommended that there be articulation from the informal level to the university level with credit for courses taken at that level. Nonetheless, there might be an evaluation system developed whereby students from the Alberta College of Art and those taking the certificate program offered by the Department of Extension of the University of Alberta would receive partial recognition of certification or courses completed.

Similarly, if an evaluation system were developed at the high school level, a student enrolled in an art or craft course at an art agency in the community would receive an appropriate allotment of credits toward a high school diploma.

Recommendations for the Financing of Art Education Agencies

Schools, colleges and universities are awarded large amounts of money from provincial tax revenues, a portion of which is allotted for art education. However, in the case of community art education agencies, yearly operation is often difficult to sustain due to the lack of financial support. One of the functions of a provincial coordinating board would be to determine what revenue is necessary to support the operation of art education agencies. The revenue necessary would vary depending upon the number of students enrolled and the number and type of courses in art provided.

A coordinating board could also investigate the sources of revenue which are available and determine what additional sources of revenue should be sought to support art education agencies. The study revealed that approximately 85% of the art education agencies had only 'some' or no physical facilities which were designed specifically for art production activities. As well, approximately 35% of the agencies indicated that they had volunteer instruction. Although volunteer work is commendable, communities may wish to expand and improve the professional quality of their services. It then becomes almost inevitable that professionally qualified instructors must be employed to accommodate these changes. For this reason, grants and loans from the government and industry may be necessary to meet the salaries and wages of instructors, and the cost of maintaining physical facilities at which courses are provided. Definitely,

use of schools might be made after school hours in the afternoon and evening, and during the summer months. The allowance of a place of operation for art education agencies would diminish the cost factor considerably. However, if an agency expands in the provision of courses, it would be advantageous to have permanent quarters. The purchase of easels and drafting boards and the larger more expensive equipment such as kilns and looms would necessitate a large permanent work area which, if made available in the school, would undoubtedly inconvenience regular classroom activities.

Recommendations for Provisions for Instructors at Art Education Agencies

The study revealed that the majority of art education agencies were aware of the need for art educators to communicate among themselves. Approximately 52% of the art education agencies reported that they had inter-agency meetings of administrators and instructors. A provincial coordinating board might assume the role of leader in sponsoring conventions to facilitate communication between itself and instructors from art education agencies in the Province. At this time, mutual concerns and problems, and recommendations for change could be discussed.

The investigator was informed that 51% of the agencies employed instructors who had studio experience only. However, just 31% of the respondents provided inservice training for their instructors. Inservice training could be made available for instructors in major regions of the Province in an attempt to upgrade training in the use of various media in art production, and teach instructional techniques that could be used for different age groups.

Of great use would be a master file of recognized artists and

teachers specializing in the visual arts who reside in Alberta. These persons might be invited to lecture or demonstrate in different communities and in so doing they would provide a personal contact between the professional and amateur artist or craftsman.

Recommendations for Encouraging Community Involvement in Art

One of the duties of a provincial coordinating board would be to annually compile a catalogue of all art education agencies in the Province. The catalogue could be designed to communicate to the public at large and would list information of the following type: the name of the agency; the location of the agency; a detailed description of the courses provided in art production by the agency; and, the names of instructors teaching courses in art production at the agency. The availability of such a catalogue would help art education agencies to become aware of the activities of other agencies and would encourage inter-agency communication. Also, the catalogue would serve as a reference for teachers wishing to direct interested students to art activities outside of the school.

If art education agencies are to have the full support of the community, they could, with the aid of the provincial coordinating board, encourage the involvement of industry and business in sponsoring study grants, and competitions and exhibitions of the art works of Alberta artists and craftsmen at the professional and amateur levels. At the same time it would be advisable to seek a direct involvement of representatives of the media who would ensure publicity for all art events.

The creation of a monthly newsletter sponsored in part by business and industry could feature the activities of artists, craftsmen and art education agencies. It would serve to inform communities and stimulate interest and participation in the arts while encouraging Albertans to

support local artists through the purchase of their art works.

Recommendations for Further Research

1. It is recommended that a study be made to determine the powers, functions and goals of a provincial body to be established for the purpose of coordinating and facilitating the development of art education agencies in the Province.
2. The study examines the courses offered and the operation of art education agencies in the Province. However, further study is required to determine the needs of communities from the point of view of the individual community and of the professional art educator.
3. Schools, colleges and universities receive a portion of the provincial tax revenue for their operation. A study is needed to determine what financial assistance is necessary to support the operation of informal art education agencies. Such a study would also investigate the sources of revenue which are available and the additional sources of revenue which should be sought to support informal art education agencies.
4. It is recommended that a study be undertaken to examine the training and experience of instructors at art education agencies in order to devise inservice and training programs in the use of media, and, instructional techniques which are necessary to provide effective teaching in art production.

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APPENDICES

APPENDIX A

QUESTIONNAIRE

A DESCRIPTION OF THE COURSES AND PROGRAMS OF STUDY IN ART PRODUCTION PROVIDED BY ART EDUCATION AGENCIES IN ALBERTA

The following questionnaire has been organized and designed so that a minimum of your time will be required in the answering of the questions. You are not required to make any written comments unless your art education agency has specific differences which are not provided for in the questionnaire. At the end of each section of the questionnaire this space has been provided. If you desire to include additional information, your comments would be gratefully received.

All questions can be answered by means of a check mark ✓ except in those parts where further comments are welcomed.

A stamped self-addressed envelope has been included for the return of the completed questionnaire. It would be very much appreciated if the completed questionnaire could be returned before May 15th, 1971.

Thank you for your cooperation.

Diana Graefe

Name of the art education agency (organization, association, institution)

Name of the director or chief executive of the agency

Name and position of the person completing the questionnaire

SECTION A: PURPOSE OF THE AGENCY

1. Is the purpose of your agency primarily:
 - a. recreational _____
 - b. educational _____
2. Does your agency have a written constitution?
 - a. yes _____
 - b. no _____
3. Does your agency have a body of written objectives?
 - a. yes _____
 - b. no _____

If the answer "Yes" was given to either of questions #2 or #3, please enclose a copy or indicate where these may be obtained.

COMMENTS FOR SECTION A

SECTION B: EDUCATIONAL ENTRANCE REQUIREMENTS

1. What are the educational entrance requirements of the agency?
 - a. Junior Matriculation _____
 - b. High School Diploma _____
 - c. Senior Matriculation _____
 - d. Senior Matriculation with Art 30 _____
 - e. No educational entrance requirements _____

COMMENTS FOR SECTION B

SECTION C: CERTIFICATION OFFERED

1. Does the agency offer programs of study for certification in art production?
 - a. yes _____
 - b. no _____
2. Indicate by check marks the types of certification offered by the agency in terms of minimum number of years required to complete the program.

CERTIFICATION	1 year	2 years	3 years	4 years	5 years	6 years
Diploma						
Certificate						
B.F.A.						
M.F.A.						
B.A., Art major						

3. In the agency's program for certification, are courses in art appreciation, art criticism or art history required?

a. yes _____

b. no _____

4. Is the certification indicated above recognized for credit by Canadian universities?

a. yes _____

b. no _____

COMMENTS FOR SECTION C

SECTION D: ART COURSES OFFERED

1. Indicate by check marks those introductory and advanced courses which are offered by the agency for children and adolescents.

CATEGORIES OF ART		Elementary Children Gr. 1-6		Secondary Adolescent Gr. 7-12	
		Intro.	Adv.	Intro.	Adv.
FINE ART	<u>painting</u>				
	<u>drawing</u>				
	<u>sculpture</u>				
GRAPHIC ART	<u>printmaking</u>				
	<u>photography</u>				
	<u>cinema</u>				
CRAFTS	<u>ceramics</u>				
	<u>jewellery</u>				
	<u>weaving</u>				
	<u>textiles</u>				
	<u>enameling</u>				
INDUST- RIAL DESIGN	<u>product design</u>				
	<u>packaging design</u>				
	<u>corporate identity design</u>				
VISUAL DESIGN	<u>typography</u>				
	<u>advertising design</u>				
	<u>design for mass media</u>				
	<u>graphic design</u>				
	<u>exhibition design</u>				
ARCHI- TECTURE	<u>environmental design</u>				
	<u>interior design</u>				
	<u>landscape design</u>				
OTHERS (ADDI- TIONS BY THE RE- SPONDANTS)	<u>1.</u>				
	<u>2.</u>				
	<u>3.</u>				
	<u>4.</u>				
	<u>5.</u>				
	<u>6.</u>				

2. Indicate by check marks those introductory and advanced courses which are offered by the agency for adults.

CATEGORIES OF ART		Post Secondary Formal Education Requiring Senior Matriculation		Adult Informal Education Not Requiring Senior Matriculation	
		Intro.	Adv.	Intro.	Adv.
FINE ART	painting				
	drawing				
	sculpture				
GRAPHIC ART	printmaking				
	photography				
	cinema				
CRAFTS	ceramics				
	jewellery				
	weaving				
	textiles				
	enameling				
INDUST- RIAL DESIGN	product design				
	packaging design				
	corporate identity design				
VISUAL DESIGN	typography				
	advertising design				
	design for mass media				
	graphic design				
	exhibition design				
ARCHI- TECTURE	environmental design				
	interior design				
	landscape design				
OTHERS (ADDI- TIONS BY THE RE- SPONDANTS)	1.				
	2.				
	3.				
	4.				
	5.				
	6.				

3. What number of courses in art production were conducted by the agency during the academic year from the fall of 1970 to the spring of 1971?

- | | |
|-----------------------------|-------------------------------|
| a. 5 or fewer courses _____ | d. 21 - 30 courses _____ |
| b. 6 - 10 courses _____ | e. 31 - 50 courses _____ |
| c. 11 - 20 courses _____ | f. more than 50 courses _____ |

4. Does your agency offer courses in art appreciation, art history, or art criticism? Yes _____ No _____

5. Does your agency offer art courses in the summer?

- a. No _____ b. for children _____ c. for adults _____

6. What number of courses were conducted by the agency during the summer of 1970?

- | | |
|-----------------------------|-------------------------------|
| a. 5 or fewer courses _____ | e. 21 - 30 courses _____ |
| b. 6 - 10 courses _____ | f. 31 - 50 courses _____ |
| c. 11 - 15 courses _____ | g. more than 50 courses _____ |
| d. 16 - 20 courses _____ | |

COMMENTS FOR SECTION D

SECTION E: ENROLLMENT

1. How many students were enrolled in art courses at the agency during the academic year from the fall of 1970 to the spring of 1971?

- | | |
|-------------------------------|---------------------------------|
| a. 50 or fewer students _____ | d. 201 - 300 students _____ |
| b. 51 - 100 students _____ | e. 301 - 500 students _____ |
| c. 101 - 200 students _____ | f. more than 500 students _____ |

2. How many students were enrolled at the agency during the summer of 1970?

- | | |
|-------------------------------|---------------------------------|
| a. none _____ | e. 201 - 300 students _____ |
| b. 50 or fewer students _____ | f. 301 - 500 students _____ |
| c. 51 - 100 students _____ | g. more than 500 students _____ |
| d. 101 - 200 students _____ | |

3. What is the student-teacher ratio for the majority of art classes?

- | |
|--|
| a. 10 or fewer students per teacher _____ |
| b. 11 - 20 students per teacher _____ |
| c. 21 - 30 students per teacher _____ |
| d. more than 30 students per teacher _____ |

COMMENTS FOR SECTION E

SECTION F: PHYSICAL FACILITIES

1. Are the physical facilities where art lessons are conducted specifically designed for art production activities?

a. All _____ b. Some _____ c. None _____

2. Describe the physical facilities for courses in the production of art by placing the appropriate symbols in the squares of the chart provided.

Symbols: N - not applicable S - satisfactory I - inadequate

CATEGORIES OF ART PRODUCTION	WORK AREAS (50 sq. ft./ student)	STORAGE WORK IN PROGRESS	STORAGE SUPPLIES	CLEAN UP AREAS	DISPLAY AREAS	KINDS OF EQUIPMENT
Fine Art						
Graphic Arts						
Crafts						
Industrial Design						
Visual Design						
Architecture						

COMMENTS FOR SECTION F

SECTION G: TEACHER QUALIFICATIONS AND SALARIES

1. How many art instructors were employed by your agency during the academic year 1970 - 1971?

a. 2 or fewer instructors _____ d. 11 - 15 instructors _____
 b. 3 - 5 instructors _____ e. 16 - 20 instructors _____
 c. 6 - 10 instructors _____ f. more than 20 instructors _____

2. How many art instructors were employed by your agency during the summer of 1970?

a. 2 or fewer instructors _____ d. 11 - 15 instructors _____
 b. 3 - 5 instructors _____ e. 16 - 20 instructors _____
 c. 6 - 10 instructors _____ f. more than 20 instructors _____
 g. addition by respondent: volunteer _____

3. What is the wage or salary which the majority of art instructors at the agency earn?

Wage

Salary

a. less than \$5.00 per hour _____ d. less than \$5000. per annum _____
 b. \$5.00 - \$10.00 per hour _____ e. \$5000 - \$10,000 per annum _____
 c. more than \$10.00 per hour _____ f. more than \$10,000. per annum _____

4. What qualifications do the majority of art instructors at the agency hold?

- a. practical/studio experience only _____
- b. teacher certification in art specialty _____
- c. teacher certification not in art specialty _____
- d. university or college graduate in art _____
- e. post graduate studies in art _____

COMMENTS FOR SECTION G

SECTION H: DURATION OF ART COURSES

1. How many lessons are offered in the majority of art courses?

- a. 5 or fewer lessons _____
- b. 6 - 10 lessons _____
- c. 11 - 20 lessons _____
- d. 21 - 30 lessons _____
- e. 31 - 40 lessons _____
- f. more than 40 lessons _____

2. How many hours are allotted to the majority of lessons for art lessons?

- a. less than 1 hour _____
- b. 1 - 1½ hours _____
- c. 2 - 2½ hours _____
- d. 3 - 3½ hours _____
- e. more than 3½ hours _____

COMMENTS FOR SECTION H

SECTION I: PAYMENT OF FEES

1. Does the agency require an individual to pay for a membership or general fees before enrolling in an art course or art program?

- a. yes _____
- b. no _____

2. What is the cost for the majority of art courses at the agency?

NOT APPLICABLE _____

- a. free _____
- b. \$5.00 or less _____
- c. \$6.00 - \$10.00 _____
- d. \$11.00 - \$15.00 _____
- e. \$16.00 - \$20.00 _____
- f. \$21.00 - \$30.00 _____
- g. \$31.00 - \$50.00 _____
- h. \$51.00 - \$75.00 _____
- i. \$76.00 - \$100.00 _____
- j. \$101.00 - \$150.00 _____
- k. more than \$150.00 _____

3. What is the cost of tuition for enrollment in an art program at the agency for one academic year?

NOT APPLICABLE _____

- | | | | |
|------------------------|-------|------------------------|-------|
| a. free | _____ | e. \$301.00 - \$400.00 | _____ |
| b. \$100.00 or less | _____ | f. \$401.00 - \$500.00 | _____ |
| c. \$101.00 - \$200.00 | _____ | g. more than \$500.00 | _____ |
| d. \$201.00 - \$300.00 | _____ | | |

COMMENTS FOR SECTION I

SECTION J: COMMUNICATIONS

1. Does the agency have membership in, or liaison with, a central coordinating organization? a. yes _____ b. no _____
2. Does the agency meet with any other art education agency for the purpose of planning and developing an art curriculum? a. yes _____ b. no _____
3. Does the agency have meetings of its administrators and instructors for the purpose of planning, developing or evaluating its art curriculum? a. yes _____ b. no _____
4. Does the agency consult with art education personnel from the local school board office when developing a new curriculum? a. yes _____ b. no _____ c. sometimes _____
5. Does the agency have inservice training for its instructors? a. yes _____ b. no _____
6. In what ways are art programs and/or courses publicized?
 - a. brochures available at agency _____
 - b. brochures are circulated using a mailing list _____
 - c. calendars _____
 - d. newspaper advertisements _____
 - e. TV advertisements _____

COMMENTS FOR SECTION J

Diana J. Graefe
 Graduate Student
 Department of Elementary Education
 Faculty of Education
 University of Alberta, Edmonton

APPENDIX B

April, 1971

Dear Sir or Madam:

As a teacher of art and graduate student in art education, I am greatly interested in the programs of study and courses in art production available in Alberta. For this reason, I am currently undertaking a study to describe the "art education agencies" in the Province.

For the purpose of this study, an art education agency is defined as an organization, association or institution which is wholly or in part involved in providing programs of study or courses in art production.

Information collected from similar agencies participating in this study will be grouped according to question and presented in percentage form. Specific information collected from your agency will, therefore, be kept strictly confidential.

I should greatly like to enlist your assistance in this study by asking you to reply to the enclosed questionnaire. Your response would be most helpful in this study if you would return the questionnaire, in the stamped self-addressed envelope, before May 15th, 1971.

Upon completion of the study, I shall be pleased to forward to you a courtesy copy of the abstract of my findings for your interest and information.

Yours sincerely,

(Mrs.) Diana J. Graefe
Graduate Student
Faculty of Graduate Studies
Department of Elementary Education
University of Alberta, Edmonton

Enclosure

May, 1971

Dear Sir or Madam:

According to my records, my questionnaire to your institution dealing with "A Description of the Courses and Programs of Study in Art Production Provided by Art Education Agencies in Alberta" has not yet been returned.

Since my study includes all art education agencies (organizations, associations, institutions) in Alberta, the inclusion of your agency is essential and would greatly enhance the value of the study.

If you consider that some of the questions do not concern your institution, please so indicate and complete the remainder. I am enclosing an additional copy of the questionnaire in case you have mislaid the first.

Your cooperation in this matter would be personally appreciated. It will be my pleasure, upon the completion of the study, to forward you a courtesy copy of the abstract of my findings.

Yours sincerely,

(Mrs.) Diana J. Graefe
Graduate Student
Department of Elementary Education
Faculty of Education
University of Alberta, Edmonton

Enclosure

Department of Elementary Education
University of Alberta,
Edmonton, Alberta,
June, 1971.

Dear Executive Member:

During the past two months I have attempted to questionnaire your art or craft organization for an educational survey. No matter how small or informal your organization is, your participation would be greatly appreciated. A third questionnaire will be sent to you. Please forward the questionnaire to the new executive if necessary, or, if the organization no longer exists, please indicate and return it to the sender. Thank you.

Yours truly,

(Mrs.) Diana Graefe

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